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GIPSY LOVE.

New Musical Play

IN THREE ACTS.

BOOK BY

A. M. WILLNER and ROBERT BODANZKY.

ENGLISH LIBRETTO BY

BASIL HOOD.

LYRICS BY

ADRIAN ROSS.

MUSIC BY

FRANZ LEHAR.

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DALY'S THEATRE.
Produced by Mr. GEORGE EDWARDES.

GIPSY LOVE

Dramatis Personæ.

JOZSI (<i>A Gipsy Musician</i>)	...	...	...	...	MR. ROBERT MICHAELIS
ANDOR (<i>An Innkeeper</i>)	...	...	...	...	MR. HARRY DEARTH
JONEL (<i>Betrothed to Ilona</i>)	...	...	...	...	MR. WEBSTER MILLAR
KAJETAN (<i>A Shy Young Man</i>)	...	...	...	...	MR. LAURI DE FRECE
DIMITREANU (<i>Kajetan's Father</i>)	...	...	...	...	MR. FRED KAYE
RUDOLPH	} (<i>Attendants to Lady Babby</i>)	...	...	...	MR. CHARLES COLEMAN
ROLLO					MR. FRANK PERFITT
RICHARD					MR. NICHOLAS HANNEN

AND

DRAGOTIN (<i>A Roumanian Noble</i>)	MR. W. H. BERRY
---------------------------------------	-----	-----	-----	-----	-----------------

ILONA (<i>Dragotin's Daughter</i>)	...	...	...	...	MISS SÁRI PETRÁSS
JULESA (<i>Ilona's Nurse</i>)	...	...	...	...	MISS ROSINA FILIPPI
JOLAN (<i>Dragotin's Niece</i>)	...	...	...	...	MISS MABEL RUSSELL
ZORIKA (<i>a Gipsy Girl</i>)	...	...	...	...	MISS MADELINE SEYMOUR
MARISCHKA (<i>Andor's Daughter</i>)	...	...	...	...	MISS KATE WELCH

AND

LADY BABBY (<i>an English Lady</i>)	MISS GERTIE MILLAR
---------------------------------------	-----	-----	-----	-----	--------------------

Roumanian and Hungarian Guests, Gipsies, Musicians, Officers, &c.

Special Dances by MISS DORMA LEIGH and OY-RA.

All numbers, Dances, and Chorus Effects have been arranged by MR. EDWARD ROYCE.

Synopsis of Scenery.

ACT I.—	Grounds of Dragotin's House.	(E. H. RYAN).
ACT II.—	Interior of Andor's Wine Shop.	(E. H. RYAN).
ACT III.—	Summer Hall of Dragotin's House.	(JOSEPH HARKER).

Musical Director, HERR FRANZ ZIEGLER.

Stage Manager, MR. EDWARD ROYCE.

GIPSY LOVE.

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GIPSY LOVE.

1

Overture.

Words by
ADRIAN ROSS.

Music by
FRANZ LEHAR.

Maestoso.

Piano. *f* *rit.*

Allegro non troppo.

mf



Moderato.

First system of musical notation for the Moderato section. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of musical notation for the Moderato section. It continues the grand staff from the first system. The right hand includes a sixteenth-note triplet marked with a '6' and an accent. The left hand continues its accompaniment. The system ends with a piano (*p*) dynamic marking.

Valse moderato.

Third system of musical notation for the Valse moderato section. The key signature changes to two flats (Bb and Eb). The time signature remains 3/4. The piece starts with an *animato* marking. The right hand has a melody with some slurs, and the left hand provides a harmonic accompaniment. Dynamics include *fz* (forzando), *rit.* (ritardando), and *p* (piano).

Fourth system of musical notation for the Valse moderato section. The grand staff continues with a melody in the right hand and accompaniment in the left. The dynamic marking is *mf* (mezzo-forte).

Fifth system of musical notation for the Valse moderato section. The grand staff continues with a melody in the right hand and accompaniment in the left. The dynamic marking is *mf* (mezzo-forte).

Sixth system of musical notation for the Valse moderato section. The grand staff continues with a melody in the right hand and accompaniment in the left. The dynamic marking is *mf* (mezzo-forte). The system concludes with a double bar line and a final chord.

Allegro.



Tempo di Marcia.



Listesso tempo.

5

First system of the musical score for 'Listesso tempo.' It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staves, including some triplets and slurs.

Second system of the musical score for 'Listesso tempo.' It continues the three-staff format. The melody in the upper staff shows some rests and longer note values. The accompaniment in the lower staves remains active with various rhythmic patterns.

Allegro.

Third system of the musical score, marked 'Allegro.' It features a single treble staff at the top and a grand staff below. The key signature changes to one sharp (F#). The tempo is faster, indicated by the more compact notation and the 'Allegro' marking. The upper staff has a more melodic line, while the lower staves provide a steady accompaniment.

Fourth system of the musical score for 'Allegro.' It continues the three-staff format. The key signature changes to one flat (Bb). The music includes a 'rit.' (ritardando) marking and a 'f' (forte) dynamic. The system concludes with a double bar line and a key signature change to two flats (Bb, Eb).

Valse moderato.

Fifth system of the musical score, marked 'Valse moderato.' It consists of a single treble staff at the top and a grand staff below. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The music is characterized by a waltz-like feel with a steady bass line and a more melodic upper staff. Dynamics include 'mf' (mezzo-forte) and 'f' (forte).

Sixth system of the musical score for 'Valse moderato.' It continues the three-staff format. The key signature changes to three flats (Bb, Eb, Ab). The music maintains the waltz-like character with a consistent accompaniment in the lower staves and a melodic line in the upper staff.

molto animato
Presto.
Allegro moderato.

*Ped. *Ped. *Ped.

mf *p* *Ped. *Ped. *Ped. *

mf *pp* Ped. *Ped. *Ped. *

Allegro. *mf* *Ped.

Presto. *p* *Ped.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble staff containing eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. A dynamic marking *p* (piano) is present in the second measure of the treble staff.

System 2: The second system continues the melodic and harmonic development, with the treble staff featuring more complex rhythmic figures and the bass staff providing a steady accompaniment.

System 3: The third system shows a continuation of the musical themes, with the treble staff having a more active line and the bass staff maintaining a consistent accompaniment.

System 4: The fourth system introduces a new dynamic marking *mf* (mezzo-forte) in the first measure of the bass staff. The treble staff continues with its melodic line, and the bass staff has a more active accompaniment.

System 5: The fifth system features a dynamic marking *f* (forte) in the fourth measure of the treble staff. The music becomes more intense, with the treble staff having a more active line and the bass staff providing a steady accompaniment.

System 6: The sixth system concludes the page with a dynamic marking *cresc.* (crescendo) in the third measure of the bass staff. The music builds up, with the treble staff having a more active line and the bass staff providing a steady accompaniment.



First system of musical notation. The treble staff contains a series of eighth notes with accents, followed by a measure with a sharp sign. The bass staff contains chords and single notes. Dynamics include *f*, *fz*, and *molto cresc.*. A bracket with the number 8 is above the final measure of the system.



Second system of musical notation. The treble staff begins with a bracketed section of eighth notes marked with *fz*, followed by a double bar line and a new section marked *ff*. The bass staff continues with chords. The instruction *Più animato.* is written above the treble staff. A bracket with the number 8 is below the first measure of the *ff* section.



Third system of musical notation. The treble staff contains eighth notes with accents. The bass staff contains chords and eighth notes.



Fourth system of musical notation. The treble staff contains eighth notes with accents. The bass staff contains chords and eighth notes. A *ff* dynamic marking appears in the final measure of the system.



Fifth system of musical notation. The treble staff contains chords and eighth notes. The bass staff contains chords and eighth notes.



Sixth system of musical notation. The treble staff contains eighth notes with accents. The bass staff contains chords and eighth notes. *ff* dynamics are present in the first and fifth measures of the system.

Act I.

No. 1.

SONG.— (Ilona).

"THE WILD BIRD."

Valse lento.

Piano.

Piano introduction in 3/4 time, key of B-flat major. The music features a waltz-like melody with dynamic markings of *f* (forte) and *p* (piano). The first system shows the right hand playing a flowing melody and the left hand providing harmonic support with chords and single notes.

ILONA.

Vocal entry for Ilona. The melody begins with a *rit.* (ritardando) and then returns to *a tempo*. The lyrics are: "In a pri - son fine and". The piano accompaniment continues with *f* and *p* dynamics, including a *rit.* and *pp a tempo* section.

IL.

Continuation of Ilona's vocal line. The lyrics are: "gold - en Once you brought a bird — for me, — From the for - est". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

IL.

Continuation of Ilona's vocal line. The lyrics are: "dim — and old - en, Where he — flut - tered wild and free;". The piano accompaniment continues with the same eighth-note pattern in the right hand and chords in the left hand.

IL. And my bird grew tam - er, fond - er, Till I o - pen'd

VIOLIN con sord.

(Curtain.)

pp

IL. wide — the door, For I thought he would not wan - der,

p

IL. And would stay for ev - er - more. But in

p

IL. vain was my en - dea - vour, For my lit - tle wood - land

pp

IL. lin - net Flut - tered round and round a min - ute -

IL. Then he — van - ished, gone for ev - er! —

pp *f*

IL.

p *f* *p*

IL. *rit.* *a tempo*

Like the song - bird that you brought me, I have

rit. *pp a tempo*

IL. wings— I would— un - fold;— Do you fan - cy you— have

IL. caught me By— the— glit - ter of your gold? Do you

IL. think that I will lin - ger By the man you bid— me love,

VIOLIN.

pp

IL. And will perch up - on his fin - ger Like a faith - ful tur - tle -

IL. - dove? All in vain is your en - dea - vour,

IL. For you can - not tame — or bind me; And one morn - ing

IL. you will find me To — the — for - est flown for ev - er!

IL. Free for ev - er! Good - bye!

No 2.

DUET—(Ilona and Jozsi.)

"THE GARDEN OF LOVE."

Moderato. (*Dialogue.*)

Piano. *ppp*

The musical score is written for piano in 3/4 time, marked *Moderato.* and *(Dialogue.)*. It begins with a *ppp* (pianissimo) dynamic. The score is organized into five systems, each with a treble and bass staff. The first system includes a *6* (sexta) marking and a slur over the treble staff. The second system continues the dialogue with more complex melodic lines and slurs. The third system shows further development of the themes. The fourth system includes a key signature change to one sharp (F#) and continues the melodic dialogue. The fifth system concludes the piece with sustained chords in the bass and a final melodic phrase in the treble.

ILONA.

No man has spok - en such words to me!

JOZSI.

Not e - ven he that you wed?

The musical score is for a scene from 'The Song of the Lark'. It features two vocal parts, ILONA and JOZSI, and a piano accompaniment. ILONA's part begins with the lyrics 'No man has spok - en such words to me!'. JOZSI's part follows with 'Not e - ven he that you wed?'. The piano accompaniment consists of a right-hand melody with triplets and a left-hand accompaniment with chords and triplets. The score is written in 2/4 time and includes dynamic markings like 'p' (piano) and 'f' (forte).

II.

No, not e - ven he! He spoke of du - ty in - stead,

IL. JOZSI.

That love is faith, was what he said! Ah!

mf *pp* *molto animato*

JOZ. Allegretto moderato.

he who talks of du - ty Will ne - ver see or know The land of joy and

JOZ. ILONA.

beau - ty, Where love's own ros - es blow! The land I see in fan - cies, In

p *allargando*

IL.

dreams of day or night; The gar - den of ro - man - - ces, The

gliss.

IL.

land of heart's de - light!

*p**mf animato*

BOTH. Tempo I.

The gar - den of ro - man - - - ces, The land of heart's de - light!

*p**p*

Animato.

IL.

Love has a gar - den of laugh-ter and tears—

JOZ.

Love has a gar - den of laugh-ter and tears—

Lov - ers seek it, wan-der-ing

Animato.

p

IL.

Lov - ers seek it, wan-der-ing years and years!

Ah!

come while you

JOZ.

years and years!

Ah! lin-ger not long — But come while you may, —

The

mf

IL. may— Do not de - lay!

JOZ. rose and the song — Are dy - ing a - way!

BOTH. That is the bow - er Where Love has his sway—

BOTH. *p* Come, ere the flow - er With-ers and with-ers a - way! Gath-er the ros - es, *mf* for

BOTH. Love will not wait, — Ere sum-mer time clos - es, And you are too late!

Moderato.
(entranced)

IL. What is the way to the land of

JOZ. Thorns are a - -

Moderato.

p *mf* *animato*

IL. love? Thorns are a - - round it, and

JOZ. - round it, and storms a - - bove!

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

IL. far, Ere yet we are At

JOZ. Then shall we go O - - ver the

IL. home in the lov - - -

JOZ. way that I know, Hand in hand To the

IL. - - ers' land! To the gold - en land of lov - ers

JOZ. lov - ers' land?

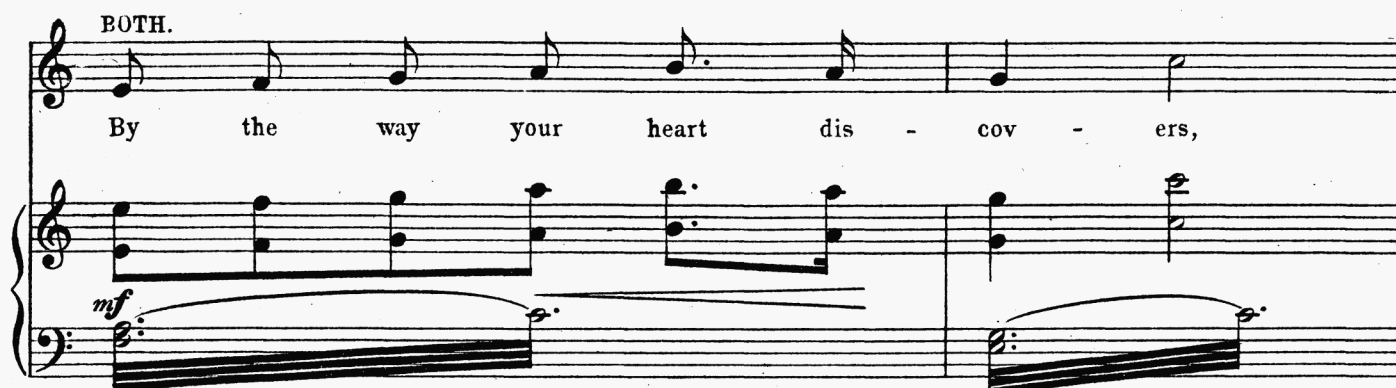
IL.

We could wan - der hand in hand!



BOTH.

By the way your heart dis - cov - ers,



BOTH.

Let us seek the lov - ers' fai - ry land!



BOTH.



Nº 3.

SONG.—(Dragotin) and CHORUS.

"I CAN'T KEEP AWAY FROM THE GIRLS."

Tempo di Polka vivace.

Piano.

ppp

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Tempo di Polka vivace." The first system includes a "ppp" (pianissimo) dynamic marking. The music features a lively, rhythmic melody in the treble and a steady, accompanimental bass line. The score concludes with a final cadence in the fifth system.

§ DRAGOTIN.

1. Though I've a tru - ly aw - ful rep - u - ta - tion
 2. The bold - est men be - fore my an - ger cow - er;

RA. For o - ver - bear - ing pride In all the coun - try side,
 My su - per - hu - man sneer Would make a ti - ger fear;

DRA. 

I'm ra-ther weak to fe-male fas-cin-a-tion,
My house is guard-ed like an o-gre's tow-er;

DRA. 

And I have felt My heart of iron melt!
The girls don't care, They al-ways get in there!

DRA. 

La-dies, dear lit-tle la-dies, They come in num-bers too
La-dies, the lit-tle la-dies, My cold-ness seems but to

DRA. 

great to be reck-oned; Though I'm so mod-est, The fact's the odd-est
make them the mad-der; Though I have sen-tries In all the en-tries,

DRA.

I'm of - ten known as Don Ju - an the Sec - ond!
They of - ten get in by bring - ing a lad - der!

p

CHORUS.

CHO.

La - dies, the lit - tle la' - dies, Have loved him ev - er since
La - dies, the lit - tle la - dies, Have loved him ev - er since

p

DRAGOTIN.

CHO.

he was in curls. I think of get - ting Some barbed wire -
he was in curls. They squeeze their slim knees Down all the

pp

DRAGOTIN AND CHORUS.

DRA.

net - ting - chim - neys. {I} sim - ply can't keep a - way from the girls! ———
{He}

mf

D.C.

Piano introduction for the third system, featuring a treble and bass staff in G major. The treble staff has a melodic line with a slur and a flat accidental on the eighth measure. The bass staff has a rhythmic accompaniment with a forte (*f*) dynamic marking.

DRA. 3. This sort of thing I must at an - y

Vocal and piano accompaniment for the first vocal line. The vocal line is in G major and starts with a quarter rest. The piano accompaniment features a treble and bass staff with a piano (*pp*) dynamic marking.

DRA. cost end, No mat - ter where I go

Vocal and piano accompaniment for the second vocal line. The vocal line is in G major and starts with a quarter rest. The piano accompaniment features a treble and bass staff with a piano (*pp*) dynamic marking.

DRA. The wo - men crowd me so; I fly to

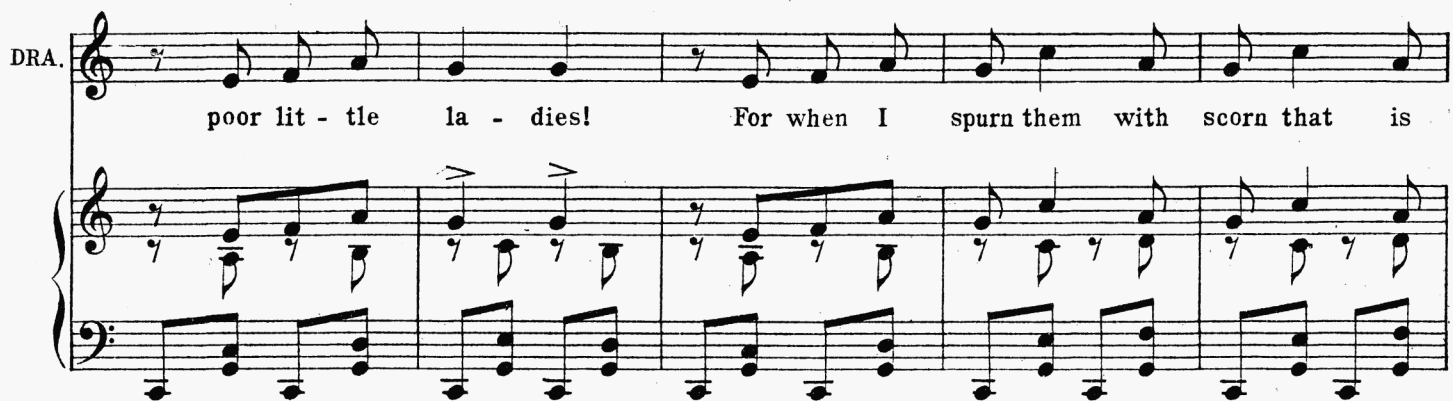
Vocal and piano accompaniment for the third vocal line. The vocal line is in G major and starts with a quarter rest. The piano accompaniment features a treble and bass staff with a piano (*p*) dynamic marking and trills (*tr*) in the treble staff.

DRA. 

Mon - te Car - lo or to Os - tend, They fol - low

DRA. 

me Be - side the sil - ver sea. La - dies,

DRA. 

poor lit - tle la - dies! For when I spurn them with scorn that is

DRA. 

scath - ing, In mad e - mo - tion They seek the o - cean,

DRA. And dive in round me where there is mixed bath - ing!

CHORUS.
CHO. La - dies, the lit - tle la - dies, Have loved him ev - er since

CHORUS. DRAGOTIN.
CHO. he was in curls. It's hard to swim in A shoal of

DRAGOTIN AND CHORUS.
DRA. wo - men — {He} sim - ply can't get a - way from the girls!

DANCE.

ppp

p

p

f

Nº 4.

ENTRANCE NUMBER.-(Rudolph, Rollo and Richard.)

"LADY BAB?"

Allegretto.

Piano.



ALL. 

She must be guard - ed by night and day; So by rail - way, or

8

ALL. 

boat, or cab, We fol - low La - dy Bab! _____



(RUDOLPH) I'm her La - dy - ship's Num - ber One, Use - ful with pis - tol and
(RICHARD) I'm her La - dy - ship's Num - ber Three, I can pre - cede her with

p



al - so gun; Not a rob - ber will dare to grab
dig - ni - ty, Walk - ing back - wards like a - ny crab,

8

Lug - gage from La - dy Bab! (ROLLO.) I'm her
Bow - ing to La - dy Bab! (ALL THREE.) We're her

f 2nd time

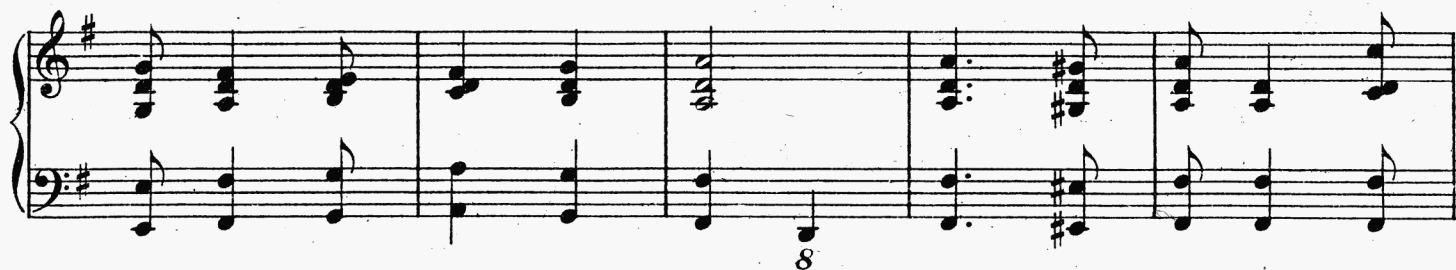
La - dy - ship's Num - ber Two, Han - dy at run - ning a
La - dy - ship's bo - dy - guards, Each of us mea - sures a

par - ty through; If you're an - xious to get a stab,
pair of yards; Woe to a - ny who plot the ab -

8

1. You wor - ry La - dy Bab!
- Duc - tion of La - dy

2. Bab!



Nº 4^a

SONG.—(Lady Babby with Retainers.)

"COSMOPOLITAN."

Allegretto.

Lady Babby.

Piano.

Ldy B.

1. Though I'm a Brit - ish - er by birth, In a - ny o - ther land on earth I take an
 peo - ple cel - e - brate A ve - ry spe - cial kind of *fête*, You'll see me

pp

Ldy B.

in - ter - est; And I am ve - ry much at home In Brus - sels,
 there at all! My dress is sure to be a boom At a - ny

p

Ldy B.

Pe - ters-burg or Rome, Ber - lin or Bu - da - Pesth! Then, like our
Roy - al Draw - ing-Room, Or at a big Court Ball. And at the

pp

Ldy B.

roy - al - ty and a - ris - Toc - ra - cy, I go to Pa - ris, And con -
gor - geous Feast of Lan - terns Ev - 'ry sin - gle Chi - na-man turns Where the

Ldy B.

-tri - bute to the En - tente Cor - di ale; And when I win - ter on the Nile, The
pret - ty for - eign la - dy dev - il comes; Or else I sail a - cross the seas To

Ldy B.

vis - i - tors pro - nounce my style Py - ram - i - dal. For
see the Feast of Ja - pan - ese Chrys - an - the - mums! And

pp

Ldy B.

when I call up - on the Sphinx, He's so glad to
when it's Car - ni - val at Nice, At the Flor - al

Ldy B.

see me that he pos - i - tive - ly winks! I don't en - cour - age him to make so
Bat - tle I am ne - ver left in peace. A car - riage full of ro - ses you will

pp

Ldy B.

free, He's far too old to wink at La - dy B. RETAINERS. She real - ly can't be chum - my
see, And out of it the head of La - dy B! Be - fore the Bat - tle clo - ses

mf

Red. *

RET.

With an an - cient mum - my - That is not the sort for La - dy B!
They've run out of ro - ses, All the stock is thrown at La - dy B!

Red. *

REFRAIN.

Ldy B.

All the men are glad to look at La - dy Bab - by, And they look a -
All the men are glad to wel - come La - dy Bab - by, Though I can't think

pp

Ldy B.

-gain! The French say, "Oh, la, la! I - tal - ians cry, "Bra - val" The Ger - mans
why! The French say, "Chère Ma - dame!" The gal - lant Turks sa - laam, The Ja - pan -

Ldy B.

bow and soft - ly mur - mur "Wun - der - schön!" From Cai - ro don - key -
-ese re - mark, "O Ba - bi San, ban - zail!" From stew - ards at a

Ldy B.

-boy to Lon - don tax - i - cab - by, Ev - 'ry mor - tal man Would
race to Can - ons at the Ab - bey, Ev - 'ry one who can In -

Ldy B.

like to have me stay; Some day I may-
-vites me to his show, And so I go-} I am so cos-mo-pol - i - tan!

1.

Ldy B.

Wher-ev-er -tan!

DANCE.

pp *mf*

2.



Nº 5.

SCENE and SONG.

"THE WILD ROSE"

(Gipsy Band on the Stage.)

Allegro.

Piano.

f

The musical score is written for piano and is divided into five systems. Each system contains a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamic is 'f' (forte). The melody in the treble staff is lively, featuring many eighth and sixteenth notes, often with grace notes. The bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line and a 3/4 time signature change.

Listesso tempo.
DRAGOTIN.

Heart-y greet - ings, friends and neigh - bours!

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

Heart-y greet - ings, Dra - go - tin!

Heart-y greet - ings, Dra - go - tin!

Heart-y greet - ings, Dra - go - tin!

Listesso tempo.

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Allegro non troppo. JONEL. (to Dragotin.) DRAGOTIN.

Wor - thy fath - er! Son - in - law!

VIOLIN.

Allegro non troppo.

mf

DRA. **A GUEST.** **DRAGOTIN.**

Let me clasp you - don't with - draw! Con-gra-tu - la - tions! Ma - ny

DRA. **JONEL.**

thanks! Where is now my dar - ling and my bride?

CHO. **Shout hur - rah! to hail the bride, hur - rah! Give her greet-ing!_**

Shout hur - rah! to hail the bride, hur - rah! Give her greet-ing!_

Shout hur - hah! to hail the bride hur - rah!

give her greet - ing! Hap - py is your

CHO. give her greet - ing! Hap - py is your

Once a - gain, hur - rah! Hap - py bride - groom to make such a

8-----

choice! Joy we wish you with heart and_ voice!

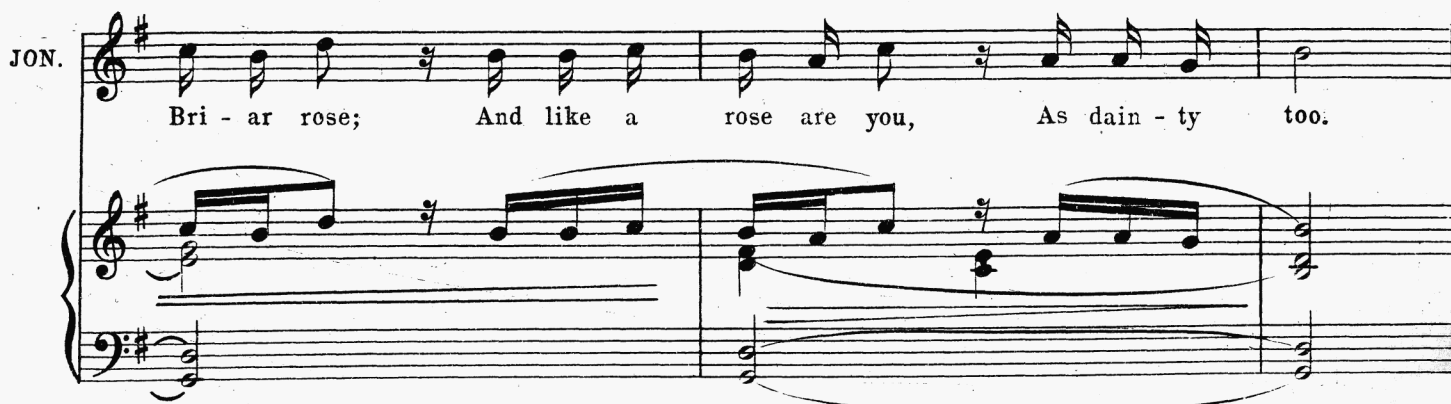
CHO. choice! Joy we wish you with heart and_ voice!

choice! Joy we wish you with heart and_ voice!

8-----

Allegro. (All together.) Hurrah for the happy pair!

f



JON. In your maid-en face the ten-der Blossom blows; And you're a for-est child, As fair and

JON. wild! Yet you know the wood - land bloom In your fin - ger -

JON. - tips Can nev - er breathe per - fume Like the heart that love has

JON. miss'd, Or the love - ly lips That nev - er have been kiss'd!

JON. Give me your ro - ses and have no fear - Bet - ter are those I will

JON. give you, dear! Give me the blos - som the wood - lands bear"-

JON. Here have I ro - ses more sweet and more fair! Then with the glow - ing

JON. sun - light a - bove You'll be a rose in the gar - den of Love!

JON. Sweet-er is love than a rose in June!

DRAGOTIN.
Give him your ro - ses, learn from him soon

MOSCHU.
Give him your ro - ses, learn from him soon

CHO.
Give him your ro - ses, learn from him soon

Give him your ro - ses, learn from him soon

ILONA.
Ah! must I give you my ro - ses now, Give you my heart with the

IL.
flow - 'ring bough! Ah! must I grow like the rose you give,

IL. Glad and con - tent in the gar - den to live? Fair is the

IL. gar - den wait - ing for me, Wild is the wood - land, but

IL. yet it is free! Love's like the ri - ver, free - ly it

IL. flows, Tak - ing my heart like a wood - land rose!

DRA. *ppp* Give him your ros - es, learn from him soon, Sweet - er is love than the

SOPRANO. *ppp* Give him your ros - es, learn from him soon, Sweet - er is love than the

TENOR. *ppp* Give him your ros - es, learn from him soon, Sweet - er is love than the

CHO. *ppp* Give him your ros - es, learn from him soon, Sweet - er is love than the

BASS. *ppp* Give him your ros - es, learn from him soon, Sweet - er is love than the

(Ilona listens to the Violin.)

DRA. ros - es in June! Give him your ros - es, learn from him soon-

CHO. ros - es in June! Give him your ros - es, learn from him soon-

ros - es in June! Give him your ros - es, learn from him soon-

ros - es in June! Give him your ros - es, learn from him soon-

(Ilona throws the bunch of roses in the river.)

JONEL. ALL. DRAGOTIN. ³

What do I see? What do we see? I - lo - na, my child-what can this

CHO. What do we see?

What do we see?

What do we see?

f animato. *p*

Allegro. ILONA.

be? My fa - ther gives you my hand, I'm told;

p

Moderato.

IL. Well then- I come to give it!

f L.H. *mf*

Moderato.

IL.

My rose I gave to the riv - er to hold; It is as

VIOLIN SOLO. (behind the Scene)

IL.

JONEL.

well-

Jo - nel!

And are you then the riv - er's

ILONA.

JONEL.

JON.

bride? What do you mean?

May - be!

The riv - er's

JON. *bride is not for me!* *(Spoken)* *Not for me!*

Allegro. DRAGOTIN. *Well, ne - ver mind - now the rose is*

DRAG. *gone, Give the be - troth - al kiss - come on!*

DRAG. *You kiss him now - for I in - sist! He'll*

DRA. *ILONA.*
 be all right when he's been kiss'd! I will o -

f *mf* *p* *pp*

IL. *(Spoken,)* *Allegro.*
 - bey! After all it is the custum!

f

ILONA.
JONEL. He!
JOZSI. Who's he?
 Stop! Stop! I say stop! For -
DRAGOTIN & GUEST. Who can it be?

f *f*

JOZ. *(sotto voce)*

-give, most no-ble Dra-go-tin! I on-ly thought— what shall I say?

JOZ. *(to JONEL.)*

May you, sir, and your bride begin A life of love this hap-py day. But peo-ple have a

JOZ.

pro-verb here— There's no hap-pi-ness for lov-ers Kiss-ing first be-neath the sun;

JOZ. *ad lib.*

Wait un-til the dark-ness cov-ers, Till the en-vi-ous day is done!— When

Allegretto moderato.

(Mysteriously, turning to Ilona.)

JÒZ. all the trees are sleep - ing Be - neath the dus - ky blue, A - bove the branch-es

JÒZ. peep - ing The moon will look for you. Then give your first ca - res - ses, When

JÒZ. from your heav'n a - bove The gol - den moon-light bless - - es The kiss of gold-en

Allegro.

JONEL. Insolent fellow!

Who asked you?

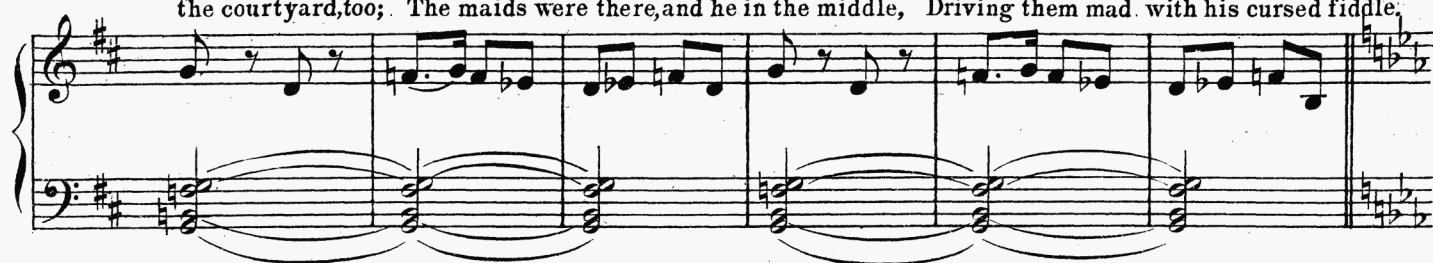
(to the others)

I caught him.

just now in

JÒZ. love!

the courtyard, too; The maids were there, and he in the middle, Driving them mad with his cursed fiddle.



(ILONA.)

Well I can only tell you this.— You'll wait till moonlight for your kiss! Ilona!

(JONEL.)

SERVANT.

Supper's served!

Allegro non troppo.



CHORUS.

Shout hurrah! to hail the bride, hurrah! Give her greeting! give her greeting! Happy is your



choice!



First system of a musical score. The treble staff features a melodic line with eighth-note patterns and a trill, while the bass staff provides a steady eighth-note accompaniment. A bracket with the number '8' spans the first two measures of the treble staff. The system concludes with a double bar line and a key signature change to two flats.

Allegro.

Second system of the musical score, marked *f* (forte). The treble staff contains a continuous eighth-note melody, and the bass staff features a simple harmonic accompaniment of chords.

Third system of the musical score. The treble staff continues the eighth-note melody, and the bass staff maintains the harmonic accompaniment.

Fourth system of the musical score, marked *p* (piano) and *pp* (pianissimo). The treble staff continues the eighth-note melody, and the bass staff maintains the harmonic accompaniment.

Fifth system of the musical score, marked *ppp* (pianississimo). The treble staff continues the eighth-note melody, and the bass staff maintains the harmonic accompaniment.

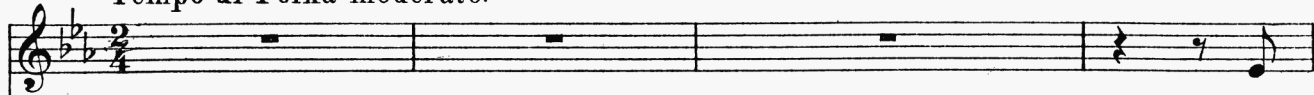
Nº 6.


DUET.-(Jolan and Kajetan.)


"KISSING."

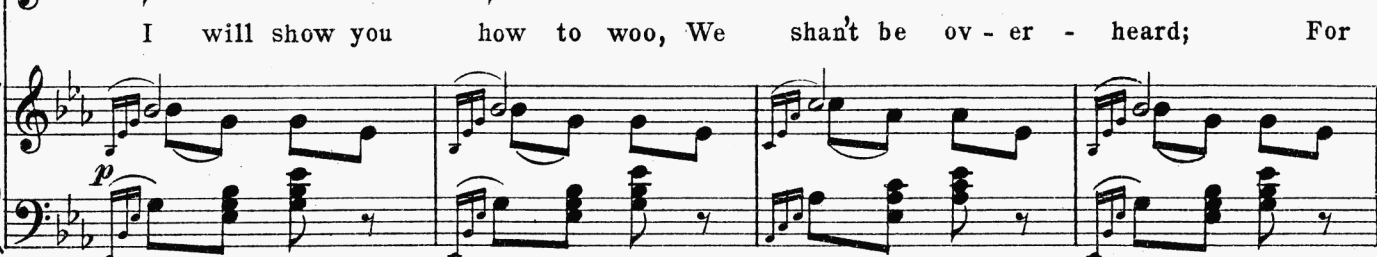
Zuerst sucht man Gelegenheit

Tempo di Polka moderato.

Jolan.  Now

Piano. 

JOL.  (looks round)
I will show you how to woo, We shan't be ov - er - heard; For



JOL.  KAJETAN.
(spoken)
there's a seat that's built for two, And will not take a third! O -



KAJ.  JOLAN.
- ho! I see- A glance you took To see that no one's by! You're



JOL. not so sil - ly as you look, You're on - ly rath - er shy! Now

JOL. on your knee you have to sink, And we'll be - gin, I think! I

(passionately)

JOL. love you so! I love you so!

KAJETAN *(mechanically)*

JOLAN. Say you did not know—

KAJETAN. Say I did not know—

p

Red. * *Red.* *

JOL. I loved you long a - go!

Red. *

JOL. Don't come so near!

KAJETAN. (*rises*) You pret - ty dear! (*embraces her*) I will not

Red. * Red. * Red. * Red. *

JOL. Un-hand me,

KAJ. let go! Now do not stir!

Red. *

JOL. sir!

KAJ. I'll on - ly do - just so! (kisses her)

pp *rit.*

BOTH. *animato*

Gra-cious goodness! that was one! Is - n't kiss-ing aw - ful fun?

pp animato

KAJETAN.

BOTH. How it tic-kles you, good lack! It sends shi-vers down my back!

BOTH. Gracious goodness! that was prime!

KAJETAN. I'll be bet-ter still next time!

pp

JOL. If you're feel-ing in the vein— Try a - gain!

KAJ. If you're feel-ing in the vein— I say— let us Try a - gain!

pp *f*

KAJETAN.

In

mf

KAJ. kiss - ing you I some-how feel Un - us - u - al de - light, Es -

p

JOLAN.
(spoken)

KAJ. -pec-ial-ly be - fore a - meal, It gives an ap - pe - tite! No,

JOL. you - must not! For I'm a maid A - lone, with - out de - fence! This

JOL. is so sud - den, I'm a - fraid You've had ex - per - i - ence! You've

KAJETAN.

JOL. nev - er kiss'd a girl be - fore? Well, one or may - be more - Say

KAJ. JOLAN.

two or three! Don't speak to me!

The first system of the musical score. It features a vocal line for KAJ. and a piano accompaniment for JOLAN. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line starts with a quarter rest, followed by the lyrics 'two or three! Don't speak to me!'. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand.

KAJETAN.

But I did - n't kiss Half as well as this!

The second system of the musical score. It features a vocal line for KAJETAN. and a piano accompaniment for JOLAN. The key signature remains two flats. The vocal line starts with a quarter rest, followed by the lyrics 'But I did - n't kiss Half as well as this!'. The piano accompaniment continues with a similar flowing melody. There are dynamic markings 'p' (piano) in both the vocal and piano parts. The system ends with a double bar line and a repeat sign.

(Kisses)

KAJ. (Hum)

The third system of the musical score. It features a vocal line for KAJ. and a piano accompaniment for JOLAN. The key signature remains two flats. The vocal line starts with a quarter rest, followed by the lyrics '(Kisses)'. The piano accompaniment continues with a similar flowing melody. There are dynamic markings 'p' (piano) in both the vocal and piano parts. The system ends with a double bar line and a repeat sign.

JOLAN.
You know too much!

KAJ.
Is that the touch? I like it—

Red. * *Red.* *

JOL.
Oh, all you

KAJ.
don't you? An-oth-er still!

Red. *

JOL.
will!

KAJ.
No, on - ly one or two! (Kiss)

pp *rit.*

BOTH.

BOTH.

Gra-cious good ness! that was one! Is- n't kiss-ing aw - ful fun?

pp animato

KAJ.

I should find it sim - ply prime With a fresh girl ev - 'ry time!

JOL.

Gra-cious good-ness! if you dare! I shall go- I don't know where!

KAJ.

BOTH.

Won't you let me just ex - plain? Kiss and make it Up a - gain!

*pp**f*

DANCE.





No. 7.

DUET.- (Lady Babby and Dragotin.)

"WHAT I LIKE ABOUT YOU!"

Marcia vivace.

Piano.

Piano introduction in 2/4 time, key of D major. The music is marked 'Marcia vivace.' and 'Piano.' The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f* (forte) and *p* (piano).

LADY BABBY.

First line of lyrics for Lady Babby. The melody is in 2/4 time, key of D major. The piano accompaniment consists of chords and eighth notes. Dynamics include *p* (piano).

1. If you want to talk as you go, It would great-ly please me to know

LdyB.

Second line of lyrics for Lady Babby. The melody continues in 2/4 time, key of D major. The piano accompaniment features chords and eighth notes. Dynamics include *p* (piano).

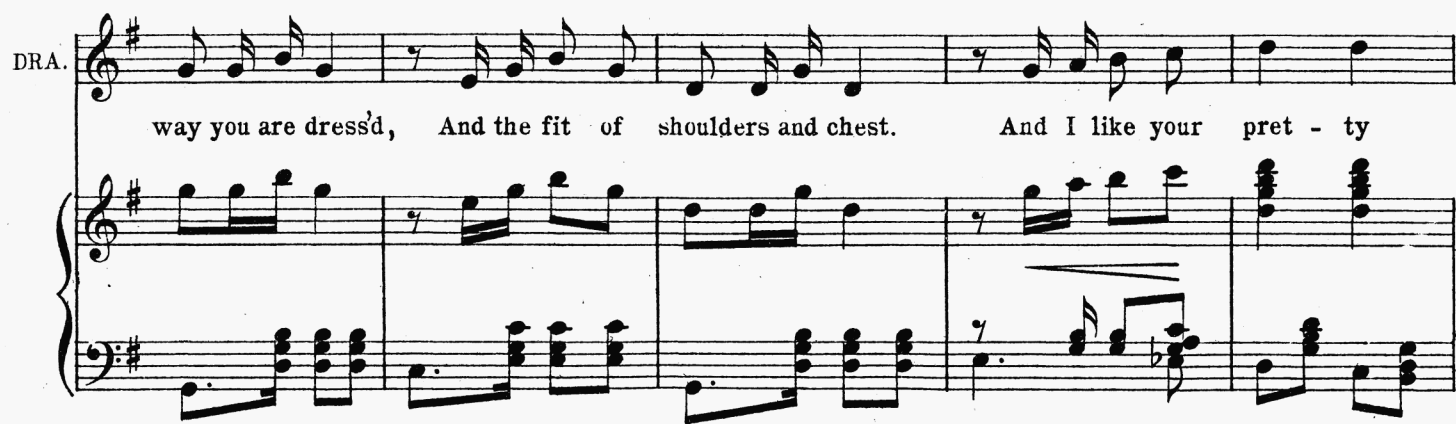
What you see in me that makes you like me so.

DRAGOTIN.

First line of lyrics for Dragotin. The melody is in 2/4 time, key of D major. The piano accompaniment consists of chords and eighth notes. Dynamics include *p* (piano).

There's your hair, to start at the top— Then the eyes and nose, as I drop—

DRA.  And then the lips where I should like to stop. Then I like the

DRA.  way you are dress'd, And the fit of shoulders and chest. And I like your pret - ty

LADY BABBY.
DRA.  shoes-and all the rest! I am glad you think I shall do— And you like my

DRAGOTIN.
Ldy B.  skirt and my shoe. But what I real - ly like in them-is you.

Animato.

DRA.  One at - trac-tion that no-thing else can beat, Is your act-ion a -

pp animato

DRA.  - cross a mud-dy street! That, my fair one, is where I wear a spat;

DRA.  You don't wear one - I like you for that!



Tempo I.

DRAGOTIN.

2. If the ques - tion

DRA. is not too free, May I ask you what you can see That at-tracts you

DRA. most es - pec - ia - ly in me? I ad - mire your un - i - form's taste,

Lady B. And the pis-tols look ve-ry chaste - I like the per - fect fit a-bout the waist!

Ldy B.

Then I like the fin - ish - ing touch Of the med - als, cros - ses, and such -

Ldy B.

There are just e - nough of them and not too much!

DRAGOTIN.

I have things like that by the score, But I would not wear a - ny more,

LADY BABBY.

Your mo - des - ty is what I like you for!

Ldy B.  Though your mar - tial ar - ry is full of grace,

pp

Ldy B.  What I'm par - tial to chief - ly is your face!

Ldy B.  Some may tell us your head is rath - er fat -

Ldy B.  They are jea - lous, I like you for that!

DANCE.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *pp*, and *ff*. The piece concludes with a double bar line.

No 8.

FINALE.- ACT I.

Moderato.

Piano. *p* (moon rises over the woods)

pp

Dialogue. *p*

Allegretto. *pp*

First system of a musical score. The treble clef staff contains a series of chords, mostly triads and dyads, with a key signature of two flats (B-flat and E-flat). The bass clef staff features a continuous eighth-note accompaniment pattern, with a '6' (sexta) marking above the first measure. The system concludes with a double bar line and a 3/4 time signature.

Second system of the musical score. It begins with the instruction *L'istesso tempo.* in the treble staff. The treble staff contains a series of chords, with a '6' marking above the first measure. The bass staff features a continuous eighth-note accompaniment pattern, with a '6' marking above the first measure. The system concludes with a double bar line and a 3/4 time signature.

Third system of the musical score. The treble staff contains a series of chords, with a '6' marking above the first measure. The bass staff features a continuous eighth-note accompaniment pattern, with a '6' marking above the first measure. The system concludes with a double bar line and a 3/4 time signature.

Fourth system of the musical score. The treble staff contains a series of chords, with a '6' marking above the first measure. The bass staff features a continuous eighth-note accompaniment pattern, with a '6' marking above the first measure. The system concludes with a double bar line and a 3/4 time signature.

JOZSI.

The moon has ris-en now a-bove the trees,

It's

pp

p Tempo primo.

Allegro.

ILONA. (*softly*)

Stay!

(*turns as if to go*)

JOZ.

time now for Jo-nel to come and kiss you!

So shall I call him?

Allegro.

p

(*aloud*)

No, go!

No, stay!

molto animato

cres

Tempo I.

ILONA. (comes up to Jozsi)

JÓZ. *(smiling)*

Well, as you like! You are Józ-si, the gip-sy; And your

- cen - - - do *fp*

IL.

fid - dle sings of the love I am miss - ing, Of pas - sion and of

IL.

rap - tur - ous kiss - ing! It calls with a mag - ic com - pel - ling!

IL.

Free must I be, free from a - ny bond, Free like you!

p *cres* - - - cen - do

Moderato.
JOZSI.

ILONA.

You don't love him then Ask me no more, but take me far a -

JOZSI. (louder)

Allegretto.

IL. - way! You love him not you love an - oth - er!

ILONA. (softly)

Per - haps!

Allegro.

IL. ask me no more! I long for free - dom!

JOZSI.

ILONA. (*Spoken*—) *Take me away.*

And do you mean it?

JOZSI. *Spoken*— (*Whither?*) *Moderato.*

ILONA.

Take me to the gar-den

IL.

ILONA & JOZSI.

bow-ers, Where the mag-ic ro-ses blow Let us stray a-mong the

IL.
JOZ.

flow-ers, In the land that lov-ers know! The lov-ers' land!

First system of a musical score. The treble clef staff features a series of sixteenth-note runs, some marked with accents and slurs. The bass clef staff provides harmonic support with chords. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a sixteenth-note run in the treble staff.

Second system of a musical score. The treble clef staff contains triplet markings (*3*) and is marked *Allegro.*, *molto*, and *animato*. The bass clef staff features long, sustained chords. The system concludes with a triplet of eighth notes in the treble staff.

Third system of a musical score. The treble clef staff contains eighth-note runs, marked *Presto.*. The bass clef staff features long, sustained chords. The system concludes with a half-note chord in the bass staff.

Fourth system of a musical score. The treble clef staff contains a series of sixteenth-note runs. The bass clef staff features a series of chords, some marked with *rit.* (ritardando) and *ff* (fortissimo). The system concludes with a half-note chord in the bass staff.

Fifth system of a musical score. The treble clef staff contains eighth-note runs, marked *Moderato.* and *Dialogue.*. The bass clef staff features long, sustained chords, marked *pp* (pianissimo). The system concludes with a half-note chord in the bass staff.

Tempo di Marcia.

MALE CHORUS (Behind the scenes)

Fill our glas-ses, Mer-ry las-ses, To the brim! Drown all care and

sor-row,— Drink the hap-py mor-row!— Fill and don't be i-dle, The

bri-dal— We'll toast! Dra-go-tin, your lat-est bin Does hon-our to the

Tempo di Marcia.

JOZ.

Drink on

Jo - nell!

A health

to,

host!

Here's to bride and bridegroom,

Fill our glas-ses, Mer-ry las-ses, To the brim!

8

mf

JOZ.

hap-py bride and bride-groom! There will be bit - ter-ness in his

Drink to her and him.

Wish them love and laugh-ter, And hap-pi - ness to -

Here's to bride and bridegroom, Her and him!

Allegro.

JOS. cup, Long ere the sun is up!

-day And ev - er af - ter, — So fill up to the brim!

Fill the glas - ses To the brim!

Allegro.

Dialogue.

Allegro.

Allegretto.

GUESTS (spoken) Jozsi, come and play for us! Give us joy! JOSZI (spoken) Joy?

Valse-lento.

JOZ. Joy comes and goes, How, no one knows, Just like a gip - sy

JOZ. rov - er; Comes for a day, Then flies a - way,

JOZ. Soon as its hour is ov - er. Joy nev - er will

JOZ. stay More than a day, Love has to pass on;

JOZ.

No mor - tal can fol - low, When joy is gone, is

CHORUS in Unis.

JOZ.

gone! Joy comes and goes, How, no one knows,

CHO.

Just like a gip - sy rov - er; Comes for a day,

CHO.

Then flies a - way, Soon as its hour is ov - er.

JOZ. Joy ne - ver will stay More than a day,

CHORUS in Unis.

Joy comes and goes, How, no one knows, Just like a

JOZ. Love has to pass on! No mor - tal can

CHO. gip - sy rov - er, Comes for a day

JOZ. fol - low, When joy is past and gone! —

SOPRANOS & CONTRALTOS.

CHO. Then flies a - way, Soon as its hour is o'er. —

TENORS & BASSES.

Allegretto.

f *rit.*

VIOLIN SOLO. (off)
Cadenza.

(ILONA comes forward.) Moderato.

p

JONEL.

The ripples laugh to greet the moon a-bove, The

ILONA.

Leave me, Jo - nel, for

JON.

time is come to give the kiss

of love!

ILO.

trou - bled is my mind!

(spoken)

Nothing!

Nothing!

JON.

What is it, I - lo - na!

*cresc.**mf*

Moderato.

ILO.

Jo - nel be kind!

JON.

Oh, well, dream on! I'll give you time for

Moderato.

p

JON. dreams 'Till o'er the high-est tree the sil-ver moon-light

JON. gleams. Then I will come, and will not miss you, But as your own true lov-er

ILONA. (*spoken.*)

Thank you!

JON. kiss you! It won't be long.

Andante.

JONEL.

Why are you wayward and cold to me now? Why from your side must I sever?

Andante.

ppp

JON.

Are you not mine by the faith of a vow, Promised to love me for ever?

JON.

Done are the days that you wandered alone Dreaming of visions untrue -

JON. *rit.*

Dear, I am wait-ing to make you my own, Wait-ing for you, for

JON. you! _____

a tempo *Poco animato.* *p*

ILONA.
Bouche fermé.

First system of music. The vocal line (treble clef) begins with a melodic phrase, followed by a measure with a fermata. The piano accompaniment (grand staff) features a series of chords and moving lines. The word "M" is written below the vocal line in three places, indicating a measure rest.

ILO.

Second system of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and moving lines. The word "M" is written below the vocal line in two places, indicating a measure rest. The instruction "Ilona stops singing" is written above the end of the vocal line.

Viol. Solo.

Third system of music. The violin solo (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) continues with chords and moving lines. The word "pp" is written below the piano part.

(Dialogue.)

Fourth system of music. The violin solo continues with a melodic phrase. The piano accompaniment continues with chords and moving lines.

Fifth system of music. The violin solo continues with a melodic phrase. The piano accompaniment continues with chords and moving lines. The word "mf" is written below the piano part, and the number "3" appears twice at the end of the system.

ILONA.

Let us wan - der hand in hand,

ILO.

By the way my heart dis - cov - ers

Let us seek the lov - er's

JOZSI.

By the way my heart dis - cov - ers

Let us seek the lov - er's

ILO.

fai - ry - land!

JOZ.

fai - ry - land!

Curtain.

END OF ACT I.

Nº 9.Act II.
INTERMEZZO.

Moderato.

Piano.

Musical score for the Moderato section. It features a piano accompaniment with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *mf* and *Red.* (Reduction). There are asterisks (*) indicating specific points in the score.

Valse-lente.

p

Con Red.

Musical score for the Valse-lente section. It features a piano accompaniment with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *p* and *Con Red.* (Conduction).

Musical score for the Valse-lente section. It features a piano accompaniment with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *mf* and *Red.* (Reduction).

Musical score for the Valse-lente section. It features a piano accompaniment with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *p* and *Red.* (Reduction).

Musical score for the Valse-lente section. It features a piano accompaniment with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. Dynamics include *p* and *Red.* (Reduction).

Violin Solo.

This musical score is for a Violin Solo and Piano accompaniment, spanning measures 1 to 16. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written on four staves: Violin (top), Piano Right Hand (second), Piano Left Hand (third), and a grand staff (bottom) for the Piano. The Violin part begins with a *pp* (pianissimo) dynamic and features a melodic line with slurs and ties. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *pp*, *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The piece concludes with a *rit.* (ritardando) marking in the final measures.

Measures 1-4: Violin *pp*, Piano *pp*.
Measures 5-8: Violin *mf*, Piano *mf*.
Measures 9-12: Violin *p*, Piano *p*.
Measures 13-16: Violin *ff*, Piano *ff*, ending with *rit.*

Nº 10.

OPENING CHORUS.

Tempo di Marcia.

Piano. *ff*

(Curtain.)

SOPS. & CONTRALTOS.

CHO.

TENORS.

BASSES.

Done is our la - bour, Let the wine pass! Drink with each

Done is our la - bour, Let the wine pass! Drink with each

Done is our la - bour, Let the wine pass! Drink with each

neigh - bour And dance with each lass! Gip - sies who stray here,

neigh - bour And dance with each lass! Gip - sies who stray here,

neigh - bour And dance with each lass! Gip - sies who stray here,

Now is your chance! Plen - ty will pay here For song and dance!

Now is your chance! Plen - ty will pay here For song and dance!

Now is your chance! Plen - ty will pay here For song and dance!

CHO. Wel - come each com - er now On his way, For it is

Wel - come each com - er now On his way, For it is

Wel - come each com - er now On his way, For it is

CHO. sum - mer now, Ho - li - day!

sum - mer now, Ho - li - day! Come in, make one with us

sum - mer now, Ho - li - day! Come in, make one with us

CHO. All day long, Join in the fun with us, Wine, dance, song!

All day long, Join in the fun with us, Wine, dance, song!

Allegretto.

TENORS.

CHO.

BASSES.

Ha, ha! ha, ha! ha, ha! ha, ha!

Ha, ha! ha, ha! ha, ha! ha, ha!

Allegretto.

ZORIKA.

Have

CHO.

What an af - fec - tion - ate pair! _____

What an af - fec - tion - ate pair! _____

ZOR.

done! for there's a toy I wear-- I'll use it, so have a care!

ZOR. It is sharp, as you will know! Have done, and let me

ZOR. go!

TENORS. Ha, ha! ha, ha! ha, ha! ha, ha!

CHO. BASSES. Ha, ha! ha, ha! ha, ha! ha, ha!

CHO. Give her a kiss for a blow! _____

Give her a kiss for a blow! _____

Animato.

ZOR. 

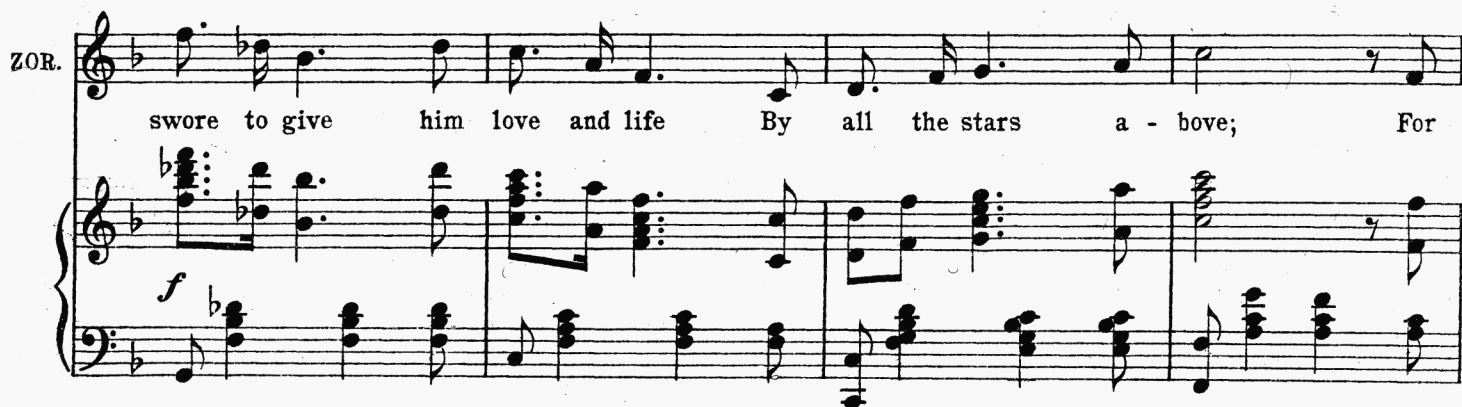
I'm not a sil - ly pea - sant lass, To give a kiss and take a glass

ZOR. 

With plough-boys when they're tip - sy, For I am a gip - sy!

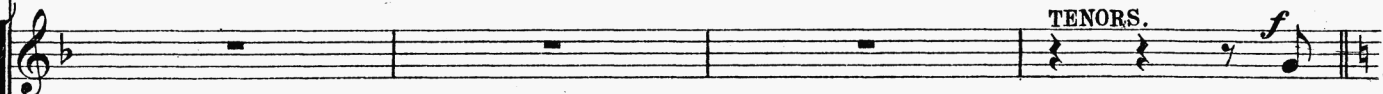
ZOR. 


And I have got a lov - er too, But he's a bet - ter man than you! I

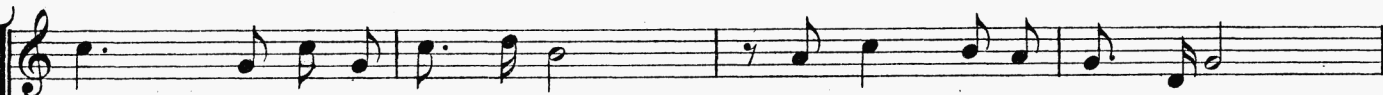
ZOR. 

swore to give him love and life By all the stars a - bove; For


ZOR.  o - ther men I wear a knife- And that is gip - sy love!

CHO.  TENORS. Ha,
BASSES. Ha,



CHO.  ha! we'll let the bet - ter man Kiss her, if he ev - er can!

ha! we'll let the bet - ter man Kiss her, if he ev - er can!



CHO.  We have bet - ter girls than that- Good - bye, you gip - sy

We have bet - ter girls than that- Good - bye, you gip - sy



CHO. catl. catl.

Moderato.

Moderato.

SOPRANOS & CONTRALTOS.

CHO.

Gip - sy maid and gip - sy man Roam the wide world o - ver,

Gip - sy maid and gip - sy man Roam the wide world o - ver,

*Gip - sy maid and gip - sy man Roam the wide world o - ver,

CHO.

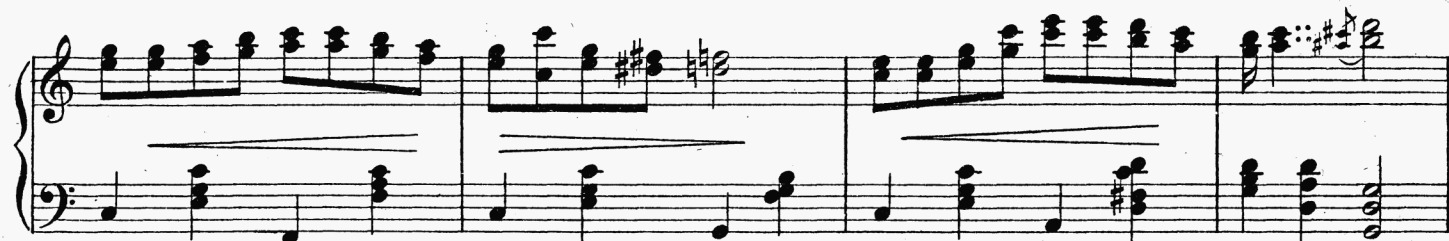
rit. Drink - ing, danc - ing where one can- Then once more a ro - ver!

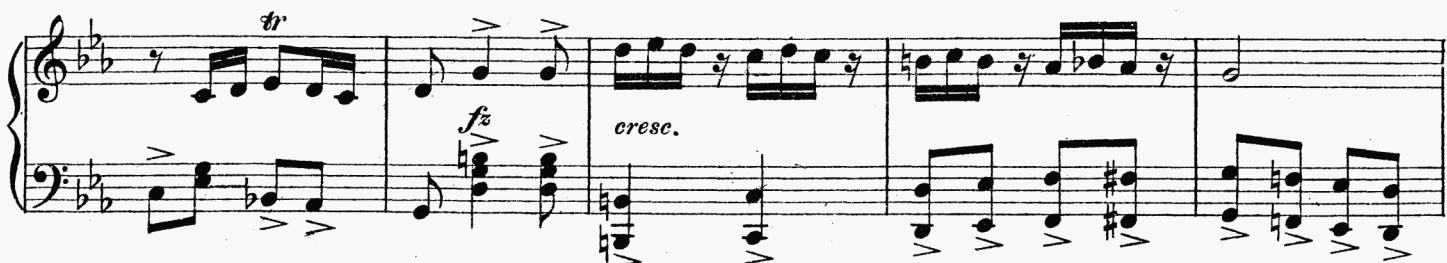
rit. Drink - ing, danc - ing where one can- Then once more a ro - ver!

rit. Drink - ing, danc - ing where one can- Then once more a ro - ver!

DANCE.
Allegretto.







f fz molto cresc. fz fz

Più animato. ff

ff

ff

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first two measures are marked *f* and *fz* (forzando). The third measure is marked *molto cresc.* (molto crescendo). The fourth measure is marked *fz*. The fifth measure is marked *fz*. The sixth measure is marked *fz*. The second system begins with a treble clef and a key signature of two flats. The first two measures are marked *fz* and *fz*. The third measure is marked *fz*. The fourth measure is marked *ff* (fortissimo). The fifth measure is marked *ff*. The sixth measure is marked *ff*. The third system begins with a treble clef and a key signature of two flats. The first two measures are marked *fz* and *fz*. The third measure is marked *fz*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*. The fourth system begins with a treble clef and a key signature of two flats. The first two measures are marked *fz* and *fz*. The third measure is marked *fz*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*. The fifth system begins with a treble clef and a key signature of two flats. The first two measures are marked *fz* and *fz*. The third measure is marked *fz*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*. The sixth system begins with a treble clef and a key signature of two flats. The first two measures are marked *fz* and *fz*. The third measure is marked *fz*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*.

No 11.

SONG.— (Andor) and CHORUS.

"LOVE AND WINE."

Allegretto moderato.

Andor.

Piano.

1. Al .

AND.

- though the snow has caught my head, My heart is full of sun; So

AND.

tap the cask of white or red And let the good wine run! It's

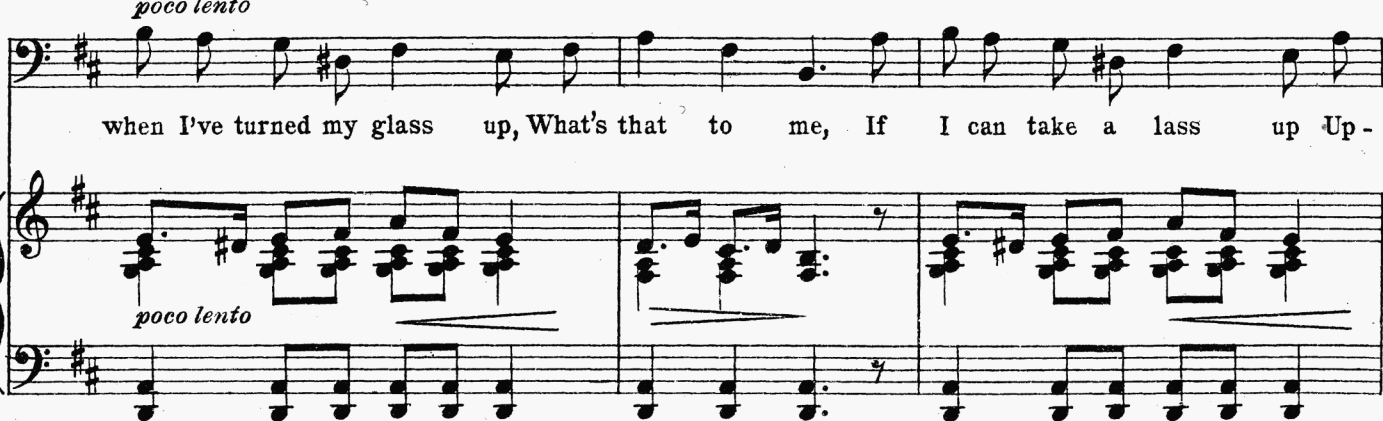
*p**f rit.**mf*

AND. 

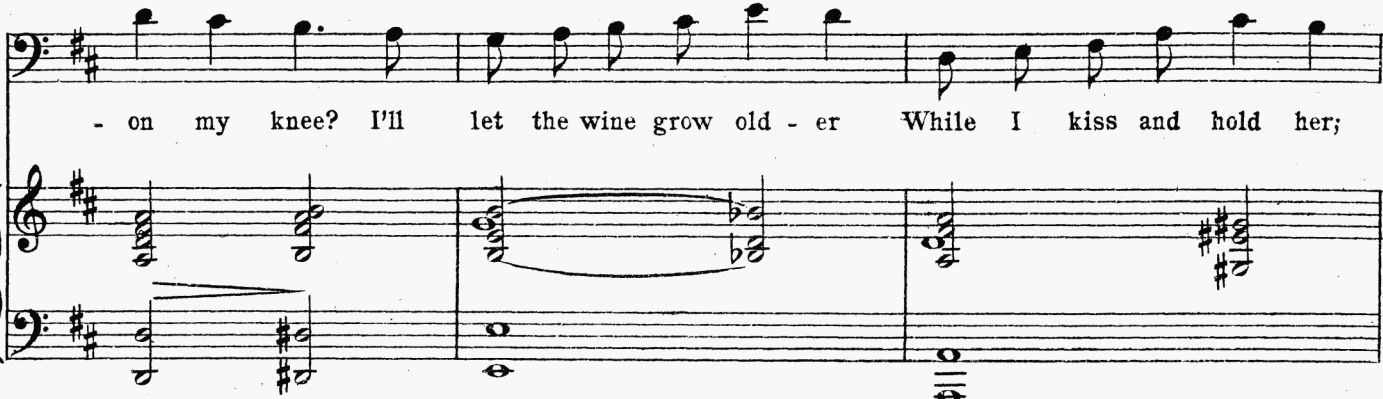
red as a - ny sum - mer rose, Or gold as au-tumn grain; So

AND. 

out it comes and down it goes, And fill it up a - gain! And

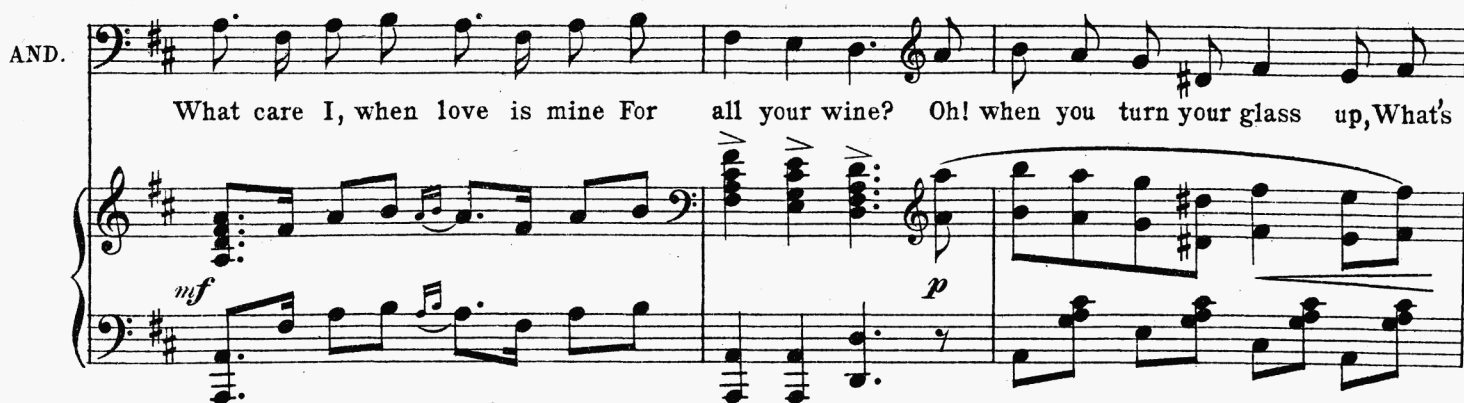
poco lento
AND. 

when I've turned my glass up, What's that to me, If I can take a lass up Up -

AND. 

- on my knee? I'll let the wine grow old - er While I kiss and hold her;

CHORUS.

AND. 

What care I, when love is mine For all your wine? Oh! when you turn your glass up, What's

CHO. 

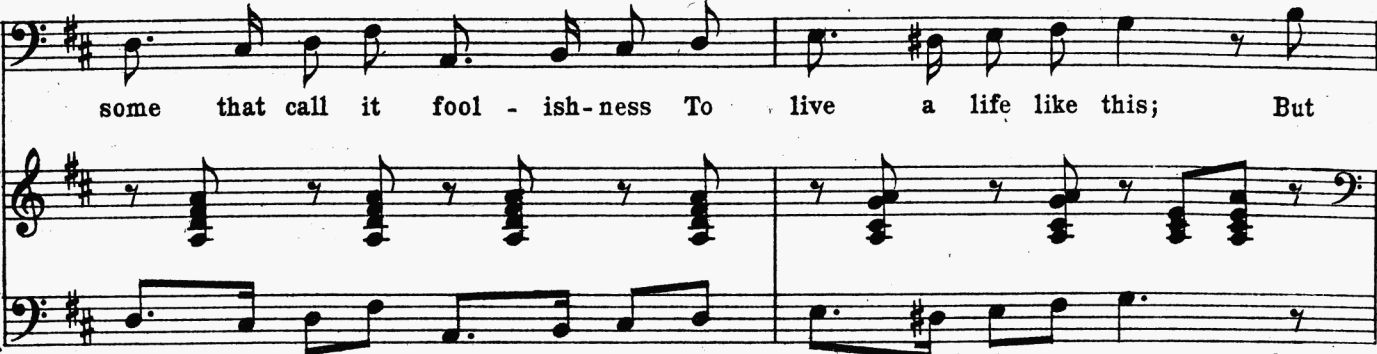
that to you, If you can take a lass up And kiss her too? Her

AND. 

head's up - on my should-er, In my arms I fold her; So I'll live this life of mine With

AND. 

love and wine! 2. There's

AND. 
 some that call it fool - ish - ness To live a life like this; But

AND. 
 grape and girl were made to press, And lip and cup to kiss! While

p *f rit.*


AND. 
 ro - sy red are cup and lip, Or hair and wine are gold, I'll

a tempo *mf a tempo*

AND. 
 take a kiss or take a sip, And nev - er will grow old! And

p

poco lento


AND. 

when I've done with drink - ing, As years go on, You

p poco lento

AND. 

need - n't all be think - ing I'm dead and gone. But

AND. 

let the girls that love me Plant the vine a - bove me;

AND. 

There will be a kiss of mine In all their wine! And

CHORUS.

mf *p*

CHO. when you've done with drink - ing, As years go on; We

The first system of the musical score. The vocal line (CHO.) is in D major, starting on a treble clef. The lyrics are "when you've done with drink - ing, As years go on; We". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

CHO. nev - er need be think - ing You're dead and gone. So

ANDOR.

The second system of the musical score. The vocal line (CHO.) continues with the lyrics "nev - er need be think - ing You're dead and gone. So". The piano accompaniment continues with the same texture. The system ends with a fermata over the final chord.

AND. let the girls that love me Laugh and dance a - bove me;

The third system of the musical score. The vocal line (AND.) is in D major, starting on a bass clef. The lyrics are "let the girls that love me Laugh and dance a - bove me;". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. The system ends with a fermata over the final chord.

AND. Still I'll live this life of mine With love and wine!

The fourth system of the musical score. The vocal line (AND.) is in D major, starting on a bass clef. The lyrics are "Still I'll live this life of mine With love and wine!". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. The system ends with a fermata over the final chord.

Nº 12.

CHORUS- (Ilona, Jozsi, Andor & Chorus.)

"TELL US, JOZSI!"

Tempo di Marcia

Piano.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats, and the time signature is 2/4.

Second system of the piano introduction. The right hand continues the melodic pattern, and the left hand maintains the harmonic support. Dynamics include piano (p) and forte (f).

CHORUS.

First system of the chorus. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Tell us, Joz - si, tell us Joz - si, where you've been,". The piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand.

CHO.

Second system of the chorus. It includes three vocal staves and a piano accompaniment. The lyrics are: "What you've done, and whom you've seen;". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

CHO. You can play up - on us like your fid-dle string-

You can play up - on us like your fid-dle string-

You can play up on us like your fid-dle string-

ff

CHO. *rit.* Gip - sy Joz - si, you- you're our king!

rit. Gip - sy Joz - si, you- you're our king!

rit. Gip - sy Joz - si, you- you're our king!

rit.

Presto.

ff

No 12a

EXIT OF CHORUS.

Tempo di Marcia.

SOPRANOS & CONTRALTOS.

Chorus.

Piano.

Joz - si, if you can see

CHO.

One to take your fan - cy, Say the word to a - ny, And the

CHO.

thing is done! We are all so pret - ty That it seems a

CHO.

pi - ty We are now so ma - ny, You are on - ly one!

Wel - come, Joz - si, you whose play-ing, So en - trancing, Sets all danc - ing!

CHO. Wel - come, Joz - si, you whose play-ing, So en - trancing, Sets all danc - ing!

Wel - come, Joz - si, you whose play-ing, So en - trancing, Sets all danc - ing!

p *rit.* *ff*

Stay with us and don't go stray-ing- Joz - si, we have no one like you!

CHO. Stay with us and don't go stray-ing- Joz - si, we have no one like you!

Stay with us and don't go stray-ing- Joz - si, we have no one like you!

a tempo *f a tempo*

pp *rit.*

a tempo *ppp*

No. 13.

SONG.- (Ilona with Jozsi and Andor.)

"A LITTLE MAIDEN."

Was einst ein Mädel

Ilona. *Allegretto* *Allegretto moderato.*

1. There was a maid - en,

Piano. *mf* *p*

IL.

a lit-tle maid - en, Who did not know what love is, and what life may

IL.

mean, Al-though with jew - els and gold she was la - den, In

IL. vel - vet and silk like a roy - al queen. She asked if the

IL. ro - ses could tell her of love; She asked of the moon in the

IL. hea - vens a - bove; She asked of a gip - sy who went to and

IL. fro, "I want to find out what love is, do you know?" "My

IL. dear lit - tle maid - en, just lis - ten," said he, "I'll show how I

IL. love you and you love — me!" Give me

Valse moderato.

IL. from the blue a - far Ev - 'ry lit - tle sil - ver star;

IL. Give me the sun in the noon, And the gold of the moon;

IL. All the pain of life and all its bliss; Give ev'-ry blos - som that

IL. blows, All the sweet of the rose- I will give it back in one long kiss!

Quicker.

Allegretto. (Roumanian Dance.)

Valse moderato.

IL. *rit.*

Give ev-ry blos-som that blows, All the sweet of the rose - I will give it back in

IL. *Allegretto.* *Allegretto moderato.*

one long kiss! And so the maid - en,

f *mf* *p*

*Red. ** *Red. **

IL.

the lit - tle maid - en, She wan-dered with the gip - sy wher - ev - er he

IL.

strayed; No more with jew - els and gold she is la - den, She's

IL. on - ly a poor lit - tie beg - gar maid. But now she is

IL. rich, though she on - ly has love, More fair than the moon in the

IL. hea - vens a - bove; She wan - ders for ev - er till life shall be

IL. done, With love for her gold - en star and moon and sun, Her

IL. feet may be wea - ry, her eyes may be dim, So long as he loves her and

Valse moderato.
ANDOR. (*mockingly*)

IL. she loves him. Give me from the blue a - far

AND. Ev - 'ry lit-tle sil-ver star; Give me the sun in the

AND. noon, And the gold of the moon; All the pain of life and all its bliss;

ILONA.

Give
JOZSI.

Give

Give

AND.

mf

Red.

*

IL.

I will give it back in one long kiss! Give ev'-ry blos-som that blows,

JOZ.

I will give it back in one long kiss! Give ev'-ry blos-som that blows,

AND.

I will give it back in one long kiss! Give ev'-ry blos-som that blows,

Red.

*

IL.

All the sweet of the rose— I will give it back in one long kiss! —

JOZ.

All the sweet of the rose— I will give it back in one long kiss! —

AND.

All the sweet of the rose— I will give it back in one long kiss! —

Red.

*

Red.

*

Red.

*

No 14.

DUET.-(Lady Babby and Dragotin.)

"YOU'RE IN LOVE."

Ich weis ein Rezept

Allegretto.

Ly. Babby.

Piano.

LADY BABBY.

Sup-

Ly. B.

-pos-ing you want to part a pair, I know an ex-cel-lent plan;— Don't

Ly. B.

DRAGOTIN.

wor-ry a-bout the la - dy fair, But try to catch the man.—— That

LADY BABBY.

DRA. sounds ve-ry true, but how are you To car-ry it out in de - tail?— You

Ly.B. leave it to me, my re - ci-pe Has nev-er been known to fail.

Ly.B. I wish that you would kind-ly say

mf *p rit.*

LADY BABBY.

DRA. Just how you'd get the man a-way? Tho'

a tempo *mf a tempo* *p rit.* *p*

Valse.

Ly. B.

love is a fev - er you can't sub - due By med-i - cal treat-ment, I'm

The first system of the musical score for 'Valse.' It features a vocal line (Ly. B.) and a piano accompaniment. The vocal line is in 3/4 time and contains the lyrics 'love is a fev - er you can't sub - due By med-i - cal treat-ment, I'm'. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

Ly. B.

sure _____ If an - y - one catch - es a love that's new It's

The second system of the musical score. The vocal line continues with the lyrics 'sure _____ If an - y - one catch - es a love that's new It's'. The piano accompaniment continues with the same melodic and harmonic structure.

Ly. B.

cer-tain to work a cure. _____ A man may have sworn that he

The third system of the musical score. The vocal line continues with the lyrics 'cer-tain to work a cure. _____ A man may have sworn that he'. The piano accompaniment includes a piano (p) dynamic marking.

Ly. B.

won't de - sert The girl that he court - ed and kissed; _____ But

The fourth system of the musical score. The vocal line concludes with the lyrics 'won't de - sert The girl that he court - ed and kissed; _____ But'. The piano accompaniment continues with the same melodic and harmonic structure.

Ly. B. *rit.* *allargando*

when there's an - oth - er who wants to flirt, You'll find that he can - not re-

rit. *allargando*

Ly. B. *rit.* Valse moderato.

-sist! For you may be young or old, You may

p rit.

Red. *

Ly. B.

think your heart is cold, But you'll find out just the

Ly. B.

same That your heart will catch the flame. For a

pp

Ly. B.

word, a kiss, a glance Will be - gin a

Ly. B.

new ro - mance; And a mo - ment has done for you,

f animato

Red. *

Ly. B.

New life's be - gun for you- You're in love!

mf

Red. *

Allegretto.

Ly. B.

DRAGOTIN.

So clear-ly and ful - ly

mf *p*

DRA. you ex-plain Your nov - el rem - e - dy, — I think it would make me

DRA. young a - gain If it was tried on me. — I know as a fact it's

LADY BABBY.

Ldy B. certain to act, It nev - er has failed an - y - how. — Then as we are here, my

DRAGOTIN.

DRA. doc - tor dear, We'll try the ex-per-i-ment now. You

LADY BABBY.

rit.

Ldy B. stand and look in - to my eyes, And we'll com-mence the

p rit. *f a tempo* *p rit.*

Valse.

Ldy B. ex - er - cise. I blush and I sigh and I cling to you - You're

p

Ldy B. bet - ter al - read - y, I'm sure; You'll feel like a lov - er of

Ldy B. twen - ty - two, If on - ly you take the cure! You

DRAGOTIN.

p

DRA. dance to a mu - sic that nev - er halts, A mu - sic of

DRA. ab - so - lute joy! *LADY BABBY. rit.* And back to the days of your

Ldy B. youth you waltz, As care - less and glad as a boy! *allarg. rit.* For you

Ldy B. *Valse moderato.* may be young or old— *DRAGOTIN.* You may think your heart is

Valse moderato. I'm not old!

Ldy B. cold ——— But you'll find out all the same ——— That your

DRA. Far from cold! Yes, I find out all the

Ldy B. heart will catch the flame! ——— For a word, a kiss, a

DRA. same. — For a word, a kiss, a

pp rit.

Ldy B. glance ——— Will re - vive the old ro - mance. ——— And a

DRA. glance ——— Has re - vived the old ro - mance. ——— And a

Ldy.D.
mo - ment has done for you, New life's be - gun for you, You're in love!_____

DAR.
mo - ment has done for me, New life's be - gun for me, I'm in love!_____

f animato

f *mf*

Red. *

DANCE.

p.

Dialogue.

ppp

Red. *

Dialogue.

f *ppp*

Dialogue.

f *pp*

Nº 15.

DUET.—(Jolan and Kajetan.)

"THE BEST GAME."

Liebes Männchen

Tempo di Polka.

(Dialogue)

Piano.

§ Meno mosso.

(JOL.) When we're mar - ried, I will say "Love and hon - our," not "o - bèy;"
 (KAJ.) But it just oc - curs to me, Two, when one, are some-times three,

Then I'll try to love my best-You need-n't mind the rest!
Then, in two or three years more, The three, per-haps are four!

(KAJ.) When we're mar-ried, you and I, I'll be true-at least, I'll try-
(JOL.) We might have a pret-ty pair, First, a girl with fluf-fy hair,

Till we make our hon-ey-moon A sil-ver wed-ding spoon! (JOL.) We'll
Then a chub-by lit-tle lad, Ex-act-ly like his dad! (KAJ.) We'll

bill and coo, and go on so, Like pig-eons in the fa-ble.
share in all their child-ish joys, Such friends will we and they bel

(KAJ.) I'll
(JOL.) We'll

hold your hand at meals, you know, When - ev - er I am a - ble! (JOL.) And when you can't, I'll
learn to play with lit - tle toys As pret - ti - ly as may be! (KAJ.) And if you hear an

mf rit. *mf a tempo*

give your toe A squeeze be - neath the ta - ble! (KAJ.) And when we think we can't be heard, We'll
aw - ful noise, You'll know it's me and ba - by! (JOL.) And then we'll take them on our knees, And

p

JOLAN. BOTH.

whis - per some en - dear - ing word - My hon - ey - wun - ny, lov - ey - dov - ey, I love you! My
mur - mur lit - tle words like these - My hon - ey - wun - ny, lov - ey - dov - ey, I love you! My

rit.

BOTH

pret - ty - it - ty wit - ty - woo!
pret - ty - it - ty wit - ty - woo!

p *mf a tempo*

Valse moderato.

JOLAN.

KAJETAN.

Do you love me still, my dear? Yes, if you'll keep still! _____
 Come to mum - my, don't be shy! I'm a mon - key now! _____

JOLAN.

KAJETAN.

You must kiss me, now and here! Why, of course I will! _____
 Mum - my sings a lul - la - by! Dad - dy barks, "Bow - wow!" _____

BOTH.

O - ther folks may say "For shame!" We will let them say it;
 O - ther folks may say "For shame!" We will let them say it;

BOTH

rit.

If they know a bet - ter game, They may go and play it!
 If they know a bet - ter game, They may go and play it!

DANCE.

JOLÁN.

If they know a bet - ter game,

KAJETÁN.

If they know a bet - ter game,

(dancing off)

(exeunt)

JOL.

They may go and play it!

KAJ.

They may go and play it!

For the repeat.

Nº 16.

SONG.— (Ilona.)

"THE LOOKING-GLASS."

Allegretto.

Ilona.

Ah! I

Piano.

mf *p* *p*

IL.

won-der if my lov - er Has grown cold! Can there an - y rea - son

IL.

be Why he is tired of me? Mir - ror, help me to dis - cov - er

IL. If I'm old. Have my tres - ses all turned grey On my

The first system of music consists of a vocal line (labeled 'IL.') and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb). It contains the lyrics 'If I'm old. Have my tres - ses all turned grey On my'. The piano accompaniment is in grand staff (treble and bass clefs) and features chords and moving lines in both hands.

IL. wed - ding day? Now, say, — my lit - tle look - ing-glass,

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'wed - ding day? Now, say, — my lit - tle look - ing-glass,'. The piano accompaniment includes a dynamic marking 'p' (piano) in the middle of the system.

IL. Am I — no more a pret - ty lass? You must-n't mind a - larm-ing My

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Am I — no more a pret - ty lass? You must-n't mind a - larm-ing My'. The piano accompaniment continues with chords and moving lines.

IL. maid - en pride! Is this — the way to plait a tress?

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'maid - en pride! Is this — the way to plait a tress?'. The piano accompaniment includes a dynamic marking 'p' (piano) in the middle of the system.

IL. Is that— a lip for a ca - res? Shall I be ra - ther charm - ing When

The first system of music consists of a vocal line (labeled 'IL.') and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It contains the lyrics 'Is that— a lip for a ca - res? Shall I be ra - ther charm - ing When'. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a mix of eighth and sixteenth notes, with some chords and rests.

IL. I'm his bride? Now, my face—

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'I'm his bride? Now, my face—'. The piano accompaniment includes a dynamic marking 'p' (piano) in the middle of the system. The musical notation continues with various note values and rests.

IL. has it grace? It's

The third system of music shows the vocal line with the lyrics 'has it grace? It's'. The piano accompaniment continues with similar rhythmic patterns and chord structures.

IL. not too pale? Then, my dress—

The fourth system of music concludes the vocal line with the lyrics 'not too pale? Then, my dress—'. The piano accompaniment features a dynamic marking 'p' (piano) and ends with a final chord.

IL.  a suc - cess? You

IL.  like my veil? Do not flat - ter me in pi - ty, Tell me

IL.  true - If you've not a fault to find, Then I shall nev - er

IL.  mind! You may tell me I am pret - ty - As you do -

IL. That is what you ought to say On my wed - ding day! Hm



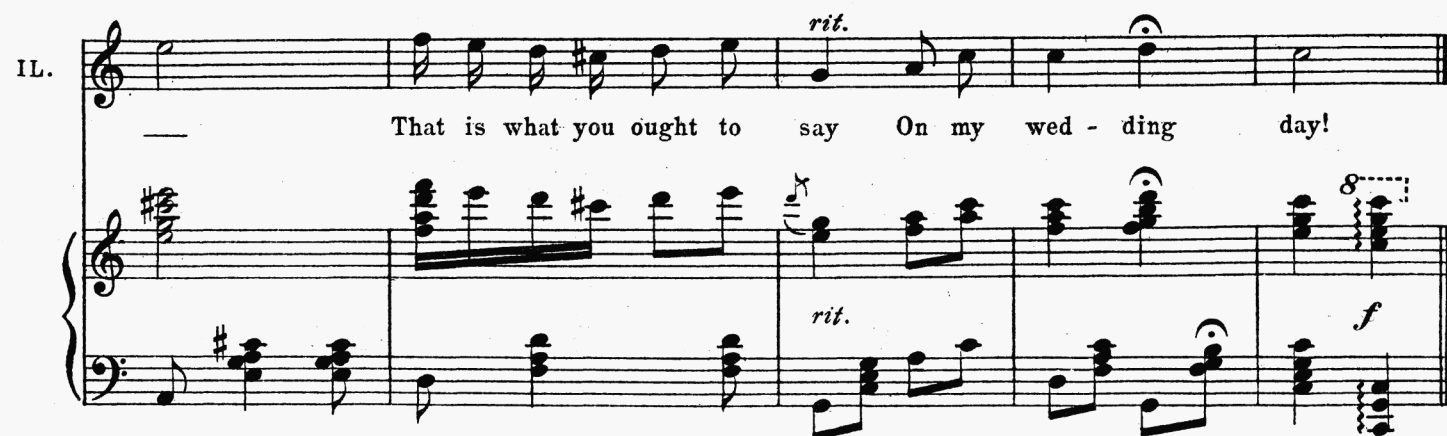
IL. hm



IL. hm



IL. That is what you ought to say On my wed - ding day!



Nº 17.

DUET.-(Lady Babby and Jozsi.)

"I GO SO!"

MELODRAMA.
Tempo di Czárdás.

Piano.

p

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The key signature is G major (one sharp, F#). The time signature is 2/4. The first system is marked 'Piano.' and 'p'. The music is characterized by a lively, dance-like rhythm with many triplets and sixteenth notes. The score ends with a double bar line and repeat dots.

LADY BABBY..

All the world I've wan - der'd thro', No one have I met like you,

Ldy B. You who fas - cin - ate me so, I feel a - fraid, but can - not go!

Ldy B. I must own, al - though un - wil - ling, That I find your mu - sic thrill - ing;

Ldy B. On - ly one en - tran - ces me, And, Joz - si - you're hel

Animato.

Ldy B

If you tell me wild ro - man - ces, I go so!

p

Ldy B

If you play Tzi - ga - ne dan - ces, I go so!

Ldy B

If you're al - ways get - ting clo - ser, Rath - er fur - ther must I go, sir,

mf

Ldy B

I go so and I go so, Then I go sol

LdyB.

You've a charm that's grow-ing strong-er; If I lis - ten a - ny long - er,

LdyB.

I go so, and you go so, Then I go — so!

JOZSI.

You're a la-dy, I am told, From a land where love is cold.

JOZ.

You have gold, and no - ble birth, And I have not a home on earth!

Joz.

When your rank and wealth and fash-ion Bid you scorn a gip-sy's pas-sion,

Joz.

Would you leave them to be free With Joz-si-with me?

Animato.
LADY BABBY.

I'm a - fraid to give an ans - wer, I go so!

Ldy B.

Read my mean - ing if you can, sir, I go so!

JOZSI.

Though your birth may be a - bove me, You've a gip - sy heart to love me!

mf

LADY BABBY..

I go so and I go so Then I go so!

Ldy B.

Then if ev - er I dis - cov - er I a - dore my gip - sy lov - er,

Ldy E.

I go so, and you go so, Then

DANCE.
Allegretto.

The musical score is written for piano and treble staves in 2/4 time. The key signature is one flat (B-flat). The piece is titled "DANCE. Allegretto." and is numbered 156. The score consists of six systems of music. The first system begins with a piano (*pp*) dynamic marking. The second system features a forte (*fz*) dynamic marking. The third system features a piano (*p*) dynamic marking. The fourth system features a mezzo-forte (*mf*) dynamic marking. The fifth system features a forte (*f*) dynamic marking. The sixth system features a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as trills (*tr*), triplets (*3*), and slurs. The piece concludes with a final chord in the bass staff.



Allegro.



Nº 18.

FINALE.— ACT II.

Piano. *Allegro.* *f*

ANDOR. (clapping his hands)

Come on, come on, la - zy lass - es! Set the glass - es! Bring the wine!

fp *p*

AND.

Come on! Come on! We have com - pa - ny to dine!

AND. (to gipsies)

Now, you gip - siës, here your chance is! Play us all your wild - est dan - ces!

f

AND.

There's a wed - ding here to - day, You can play and I will pay!

SOP. & CON.

Here's to An - dor! An - dor! That's the sort to play for!

TENOR.

Here's to An - dor! An - dor! That's the sort to play for!

BASS.

Here's to An - dor! An - dor! That's the sort to play for!

p

CHO.

Here's to An - dor! An - dor! You'll have all you pay for!

Here's to An - dor! An - dor! You'll have all you pay for!

Here's to An - dor! An - dor! You'll have all you pay for!

ANDOR.

No - thing but To - kay to - day, - now! -

AND.

That's the wine for wed - ding days!

AND.

Now, gip - sies, rea - dy, and then be - gin

AND.

With a dance for the guests as they all come in!

Orchestral gipsy band.
Tempo di Marcia.

SOP. & CON.

We are glad to have a hap - py gip - sy pair That want to

TENOR.

We are glad to have a hap - py gip - sy pair That want to

BASS.

We are glad to have a hap - py gip - sy pair That want to

CHO. mar - ry for as long as ei - ther one may care! For An - dor

mar - ry for as long as ei - ther one may care! For An - dor

mar - ry for as long as ei - ther one may care! For An - dor

CHO. al - ways gives a guest An en - ter - tain - ment of the best, But on the

al - ways gives a guest An en - ter - tain - ment of the best, But on the

gives a guest An en - ter - tain - ment But on the

CHO. gip - sy wed - ding day He sets us drink - ing To - kay!

gip - sy wed - ding day He sets us drink - ing To - kay!

gip - sy wed - ding day He sets us drink - ing To - kay!

Allegretto moderato.

mf *molto animato* *f*

6

Tempo primo.

A GUEST.

ANDOR.

That is no-thing

A gip-sy wed - ding we're to see - That is no-thing new!

Tempo primo.

p

6

GUE.

new!

AND.

The wed-ding guests you all will be -

That is no-thing new!

CHO.

That is no-thing new!

That is something new!

p

GUE. What a treat for you!

AND. What a treat for you!

CHO. What a treat for you!

What a treat for you!

AND. A gip - sy wed - ding - ha, ha, ha, ha, ha! CHORUS. Ha, ha, ha, ha, ha, ha,

CHO. ha. A gip - sy wed - ding - ha, ha, ha, ha,

AND. CHORUS.

ha, Ha, ha, ha, ha, ha, ha.

AND. Gip-sies mar - ry, peo - ple say, In a free and ea - sy

mf

AND. way! To - geth - er they may

AND. stay Or they part next day

ANDOR.

No, there's no such thing

Has the bride a veil for cov - er?

CHO. Has the bride a veil for cov - er?

Has the bride a veil for cov - er?

Violin.

p animato

No, she gets no ring!

Or a ring from her true lov - er?

CHO. Or a ring from her true lov - er?

Or a ring from her true lov - er?

p

AND.  Will the par-son talk of du - ty, Will the or-gan play?

AND.  Gip - sy lov-er, gip - sy beau - ty Nev - er wed that way!

CHO.  Has the bride a veil for cov - er? No, there's no such thing!
Has the bride a veil for cov - er? No, there's no such thing!
Has the bride a veil for cov - er? No, there's no such thing!

AND.
Or a ring from her true lov - er? No, she gets no ring!

CHO.
Or a ring from her true lov - er? No, she gets no ring!

Or a ring from her true lov - er? No, she gets no ring!

Or a ring from her true lov - er? No, she gets no ring!

Spoken. (Bring in the couple!)

mf *pp*

Allegro. TENORS L'istesso tempo.

HO. BASSES.

Where are you, Joz - si?

Where are you, Joz - si?

mf *mf*

Tempo di Marcia. SOP. & CON.

CHO. TENOR.

It's

It's

(Jozsi enters with Ilona)

ff 8

L'istesso tempo.

CHO. Joz - si! It's Joz - si! Who would have said That

BASS. Joz - si! It's Joz - si! Who would have said That

L'istesso tempo. It's Joz - si! Who would have

ff

CHO. Joz - si the Gip - sy could get wed? And look at his bride, she is

Joz - si the Gip - sy could get wed? And look at his bride, she is

said That Joz - si could get wed? His

CHO. white as a pearl— She can't be a gip - sy girl!

white as a pearl— She can't be a gip - sy girl!

bride is a pearl But she can't be a gip - sy girl!

Allegretto.

Moderato.

ILONA.

How they laugh at me

Listesso tempo.

JOZSI.

IL.

now! What shall I do? You have to sing here-

JOZ.

that's what our trade is; You are with the Gipsies now, not with lords and ladies!

Allegro.

Z.

So, Gipsy bride,

JOZ.

show them your danc - ing, sing - ing—

Allegretto.

JOZSI. (spoken)

Now sing!

p

animato

p

pp

ppp

Allegro moderato.

ILONA.

There was a maid - en, a lit - tle maid - en, Who

(Go on
JOZSI. with your
song)

IL. did not know what love is, and what life may mean— She asked if the

IL. ros - es could tell her of love, She asked of the moon in the—

(Breaks down)

JOZSI. (spoken) ILONA.

Go on! go on! She asked of the gip - sy who went to and

IL. fro, "I want to find out what love is— do you know?" Now dance!

(sobbing) JOZSI. (spoken) Dance!

(spoken)

Allegretto.
(Ilona dances)



CSÁRDÁS.
Allegro.



Allegro molto.

Moderato.

ILONA.

It's for my wed-ding.

ANDOR.

Why, what do they ring for?

But why should they

(Bells off.)

Moderato.

mf

IL. 

AND. 

Why should they not?
ring for a gip-sybride?



IL. 

Allegretto moderato.
With a veil my head I'll cov-er, As a bride should do;



IL. 

My ring I'll give my
My ring I'll give my lov-er, He'll give me one too.



IL. For I will be wed in church to - day, Not on - ly the gip - sy way!

IL. Come, Joz - si, Take the wed-ding vow you prom - ised

Allegro. JOZSI. me! A mar - riage?

JOZSI. With can - dle, and book, and bell? It's

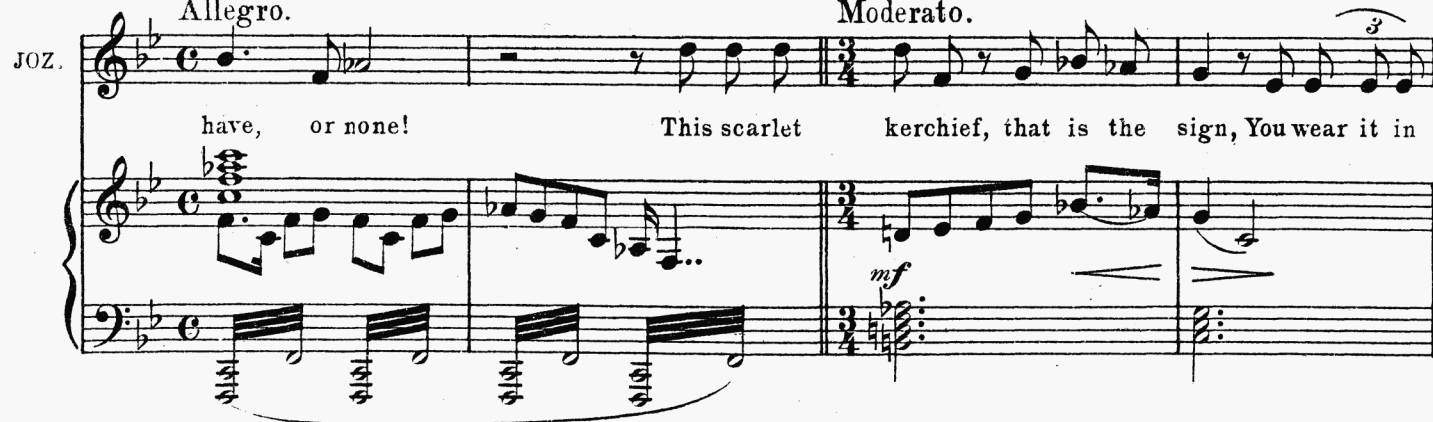
Moderato.

JOZ. 

gip - sy love that made us one, A gip - sy wed-ding I'll

Allegro.

Moderato.

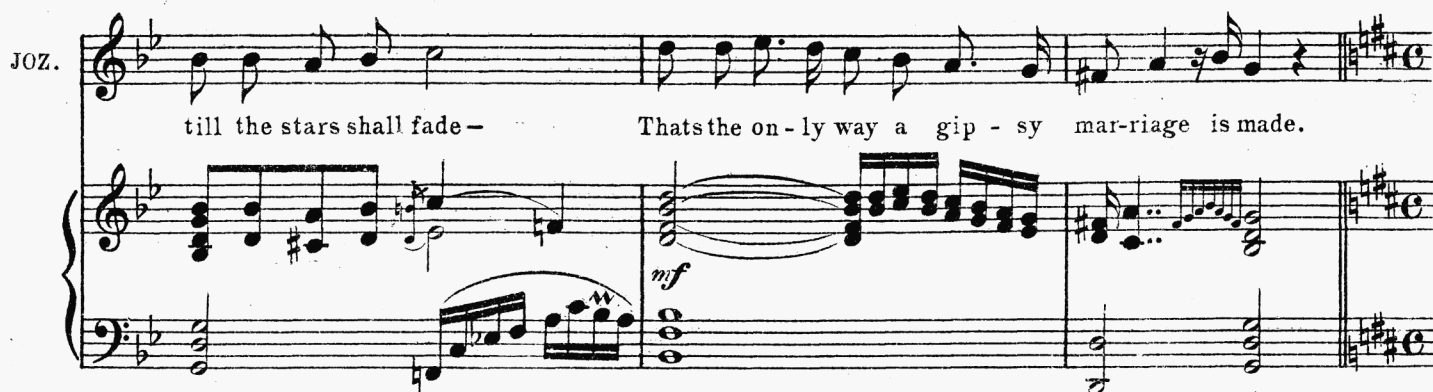
JOZ. 

have, or none! This scarlet kerchief, that is the sign, You wear it in

Allegretto moderato.

JOZ. 

tok - en that you are mine. Then we go on drink - ing

JOZ. 

till the stars shall fade - That's the on - ly way a gip - sy mar-riage is made.

Allegro.

ILONA. No! no! it cannot be! Tell me Jozsi— do

p *cres* *cen* *do*

Moderato.

JOZSI.

IL.

you love me? Do you love me only? I'm a gip-sy vag-a-bond,

f

JOZ.

Free the wide world o - ver; Hating, lov-ing, fierce and fond, Ev-er - more a rov - er! 'Tis

f

Animato.

JOZ.

Gip-sy love you asked me for, Then take it now, or leave me!

f

ANDOR. (*Spoken*) "That's all you'll get, my lass!"

Moderato.

Musical score for ANDOR. (*Spoken*) "That's all you'll get, my lass!". The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (*ff*) dynamic, marked with a sixteenth-note triplet. The tempo is marked Moderato.

Tempo di Valse. LADY BABBY.

Musical score for LADY BABBY. Tempo di Valse. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a mezzo-piano (*mp*) dynamic. The lyrics are: "Oh, why should you care by a wed - ding vow To

Ldy B.

Musical score for Ldy B. (Lady Babby). The score is in G major (one sharp) and 3/4 time. The lyrics are: "fet - ter a heart that is free? — You'd bet - ter be off with the

Ldy B.

Musical score for Ldy B. (Lady Babby). The score is in G major (one sharp) and 3/4 time. The lyrics are: "old love now, And on with the new- that's me! — For". The score ends with a piano (*p*) dynamic.

Ldy B.

though you may swear that you won't de - sert The girl that you court - ed and

Ldy B.

kissed, ——— Yet when there's an - oth - er that wants to flirt, I

Ldy B.

know that you can - not re - sist! ——— For you may be young or

allargando. *rit.* *Valse moderato.* *p rit.*

Ed. *

Ldy B.

old, ——— You may think your heart is cold, ——— But you'll

Ldy B.

find out all the same ——— That your heart will catch the

Ldy B.

flame! ——— Yes, a word, a kiss, a glance ——— Will re -

rit.

pp rit.

Ldy B.

-vive the old ro - mance, ——— And a mo-ment has done for you,

p animato.

red.

*

Ldy B.

New life's be - gun for you! You're in love! ———

red.

ad lib.

Ldy B. — For you may be young or old, — You may think your heart is cold —

JOZ. *f ad lib.* For you may be young or old, — You may think your heart is cold —

CHO. For you may be young or old, — You may think your heart is cold —

For you may be young or old, — You may think your heart is cold —

a tempo

Ldy B. — But you'll find out all the same — That your heart will catch the flame —

JOZ. — But you'll find out all the same — That your heart will catch the flame —

CHO. — But you'll find out all the same — That your heart will catch the flame —

— But you'll find out all the same — That your heart will catch the flame —

Ldy B. — For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

JOZ. — For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

CHO. — For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

Ldy B. moment has done for you, New life's be - gun for you, You're in love! *rit.*

JOZ. moment has done for you, New life's be - gun for you, You're in love! *rit.*

CHO. moment has done for you, New life's be - gun for you, You're in love! *rit.*

moment has done for you, New life's be - gun for you, You're in love! *rit.*

moment has done for you, New life's be - gun for you, You're in love! *rit.*

f animato *ff rit.*

Moderato.

Ldy B. *rit.*
You're a gipsy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

JOZ. *rit.*
I'm a gipsy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

CHO. *rit.*
He's a gipsy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

rit.
He's a gipsy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

Moderato.

ff allarg. *rit.*

Ldy B. *Moderato.*
Ev-er-more a ro-ver.

JOZ. *Moderato.*
Ev-er-more a ro-ver.

CHO. *Moderato.*
Ev-er-more a ro-ver.

Moderato.
Ev-er-more a ro-ver.

Moderato.

ff *ff*

Valse moderato.

II. Was it a dream that was lur - ing me on? Now from the

Tempo rubato

p

Ad. * *Ad.* * *Ad. simile*

II. dream I a - wak - - - en; He that I lov'd with an -

II. - oth - er is gone, Leav - ing me mock'd and for - sak - -

II. - en. Love that I fol - low'd is fic - kle and vain,

mf

11. *Gone from me, lost and un - known, Nev - er to*

11. *an - swer my call - ing a - gain - I am a - lone, a -*

11. *Moderato.*
- lone!

(Curtain.)

END OF ACT II.

Act III,

Nº 19.

INTERMEZZO.

Allegretto.

Piano.

mf *p*

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamic markings, specifically the letter 'p' for piano, are placed at the beginning of the first, third, and fifth systems. The piece concludes with a double bar line at the end of the sixth system.

p

p

rit.

f

8

No. 20.

INTRODUCTION AND DANCE.

Tempo di Marcia.
(Curtain.)

Piano.





This musical score is for a piano piece, marked "Grandioso" and "ff" (fortissimo). The key signature is D major (two sharps). The score is written in grand staff notation (treble and bass clefs). The piece features a driving, rhythmic accompaniment in the bass and a more melodic, often syncopated line in the treble. There are several measures with long, sweeping slurs in the treble, suggesting a sense of grandeur and scale. The piece concludes with a final cadence in the key of D major.

Tempo di Marcia.



Polka (tempo rubato)

First system of musical notation for the Polka section. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked "tempo rubato". The first measure is marked *ff* (fortissimo). The system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for the Polka section. The music continues in the same key and time signature. The first measure is marked *ff*. The second measure is also marked *ff*. The third measure is marked *animato.* (animato). The system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Third system of musical notation for the Polka section. The music continues in the same key and time signature. The first measure is marked *mf* (mezzo-forte). The second measure is marked *mf*. The third measure is marked *mf*. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Fourth system of musical notation for the Polka section. The music continues in the same key and time signature. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *mf*. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Fifth system of musical notation for the Polka section. The music continues in the same key and time signature. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *mf*. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Sixth system of musical notation for the Polka section. The music continues in the same key and time signature. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *mf*. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.






No 21.


SONG:- (Jozsi.)

"GIPSY SONG"

Moderato. (tempo rubato)

Jozsi. 

O-ver all the earth I roam With my mu-sic on - ly;

Piano.  *pp*

JOZ. 

All a-lone, but nev - er lone - ly, Down the road I stray, Find - ing



JOZ. 

rest, but ne - ver home; Halt - ing some-where by the way, A night or day.



animato

JOZ. I'm a gip-sy va-ga-bond, Roam-ing ev-'ry-where, Seek-ing joy that lies beyond,

mf

JOZ. Car-ing not for care! Like the winds, my bro-thers, I am al-ways free;

Tempo di Valse moderato.

JOZ. Laws were made for o-thers, Not me! So let me go

rit. *pp*

JOZ. As winds that blow O-ver the moun-tains yon-der;

JOZ. Love for a day, Then on my way Out in the world to

The first system of the musical score. The vocal line (JOZ.) is in B-flat major and 4/4 time. The lyrics are "Love for a day, Then on my way Out in the world to". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

JOZ. wan - der. I'll do as I've done; Car - ing for

The second system of the musical score. The vocal line (JOZ.) continues with the lyrics "wan - der. I'll do as I've done; Car - ing for". The piano accompaniment continues with chords and a bass line.

JOZ. none. I'll go on be - yond! Who loves me may

The third system of the musical score. The vocal line (JOZ.) continues with the lyrics "none. I'll go on be - yond! Who loves me may". The piano accompaniment continues with chords and a bass line.

JOZ. fol - - low The Gip - sy Va - - ga - bond.

The fourth system of the musical score. The vocal line (JOZ.) concludes with the lyrics "fol - - low The Gip - sy Va - - ga - bond.". The piano accompaniment includes dynamic markings *f* and *ff* and ends with a double bar line.

Moderato.

JOZ.

When some girl that sees me pass Bec - kons with her fin - ger,

JOZ.

I can laugh and kiss and lin - ger! A - ny love I find, No - ble

JOZ.

la - dy; pea - sant lass, If she's on - ly fair and kind, I

JOZ.

do not mind! I'm a gip-sy va - ga-bond, Lov - ing a - ny-where,

J.O.Z. When the mai-dens will be fond, What do gip-sies care?

J.O.Z. Wed-ding vows are fet-ters, I will let them be; They are for my bet-ters, Not

Tempo di Valse-lento.

J.O.Z. me! So on I go As winds that blow

J.O.Z. O-ver the moun-tains yon - - der; Love for a day,

J.O.Z. Then on my way Out in the world to wan - -

J.O.Z. - der. I'll do as I've done; Car - ing for

J.O.Z. none. I'll go on be - yond! Who loves me may

J.O.Z. fol - - low Her Gip - sy Va - ga - bond! _____

Nº 22.

FINALE- ACT III.

Piano. *Moderato.*

IL. *ILONA.*

Have I awaked from dreams, from troubled dreams? And am I here a -

IL. *Allegretto.*

- gain? How strange it seems!

IL. *animato*

A - las! For I may pray, but all in vain,

Valse moderato.

IL. To have my yes-ter-day a - gain! _____ Was it a

pp a tempo *p*

Red.

IL. dream that was lur - ing me on? Now from the dream I a -

** Red.* ** simile*

IL. - wak - - en, Long-ing for days that are ov - er and

IL. gone, Friends I have lost and for - sak - - en!

IL

I have come back to the home I have known, Now for an

mf *p*

IL

an - swer I wait— Ah! will they send me to

mf

IL

wan - der a - lone? Is it too late, too late?

pp

Tempo di Polka.

(Dancing music and laughter heard.)

(Dialogue)

p

ILONA falls into her arms.
Allegro.

f *ff*

Allegro.

My poor, poor child.

ff *ff animato* *mf*

Enter LADY BABBY & DRAGOTIN.

ppp *mf* *pp animato*

(JONEL enters and stands for a minute looking at ILONA, then comes forward.)

(Dialogue)

JONEL. Ilona!

Allegro.

p

f cresc.

ff rit.

VALSE.
DRAGOTIN.

DRA. You love your old fa - ther, I know you do, And now you've a

p

LADY BABBY.

DRA. mo - ther as well! So you will for - give what I've done for

JONEL.

Ldy B. you In break - ing the gip - sy spell! I know you will

JO. give me your heart one day, It's writ-ten in hea-ven a - bove, Ah!

IL. *ad lib.* ne-ver a - gain will I long to stray A-way from the home of my love!

IL. *a tempo* — For you may be young or old, — You may think your heart is

PRINCIPALS. For you may be young or old, — You may think your heart is

For you may be young or old, — You may think your heart is

CHO. For you may be young or old, — You may think your heart is

For you may be young or old, — You may think your heart is

f a tempo

IL. cold, But you'll find out all the same That your heart will

PRIN. cold, But you'll find out all the same That your heart will

CHO. cold, But you'll find out all the same That your heart will

IL. catch the flame Yes, a word, a kiss, a glance Will re -

PRIN. catch the flame Yes, a word, a kiss, a glance Will re -

CHO. catch the flame Yes, a word, a kiss, a glance Will re -

IL. *-vive the old ro - mance, And a mo - ment has done for you New life's be -*

PRIN. *-vive the old ro - mance, And a mo - ment has done for you New life's be -*

CHO. *-vive the old ro - mance, And a mo - ment has done for you New life's be -*

Moderato.

IL. *-gun for you! You're in love!*

PRIN. *-gun for you! You're in love!*

CHO. *-gun for you! You're in love!*

ff Moderato. Curtain.

SONG-(Dragotin) & CHORUS OF MEN.

"HOME AGAIN!"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro moderato.

Dragotin.

Piano.

DRA.

1. I've wan-der'd all night in the dan-ger-ous lands, In-fest-ed by
2. I trust that my clothes are not hope-less-ly torn I have-n't much

DRA.

crim-son Hun-ga-ri-an bands: I've bare-ly pre-serv'd re-pu-ta-tion and life From
else that is fit to be worn: I or-der'd some trou-sers from Lon-don this spring: The

DRA. 

la - dies who spoon with the help of a knife And now I've re -
tai - lors had struck and I have - n't a thing! And now though the

DRA. 

- turn'd from my pe - ril - ous path Sad - ly in need of a
strike has been o - ver for weeks When will they send me my

REFRAIN.

DRA. 

bath! _____ Home a - gain, home a - gain,
breeks? _____ Home a - gain, home a - gain,

DRA. 

Wea - ry and shab - by and sore: _____ I am liv - ing in hope Of a
They should have sent them be - fore: _____ And I fear I'm not built To look

DRA.

rub with the soap, Now I'm home once more.
well in a kilt For I need much more.

MEN.

Home a - gain, home a - gain- Wea - ry and
Home a - gain, home a - gain They should have

MEN. DRAGOTIN.

shab - by and sore - You can turn on the hose From my
sent them be - fore: I've a coat and a vest But I

DRA. DRAG. & MEN.

top to my toes Now {I'm} home once more.
wish that the rest Would come home once more.

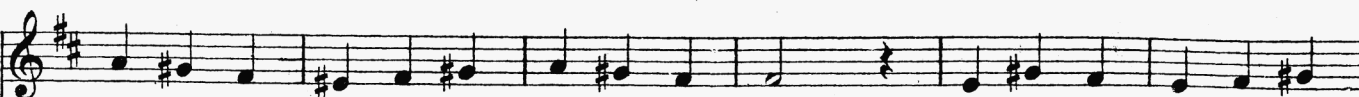
%%

DRAGOTIN.

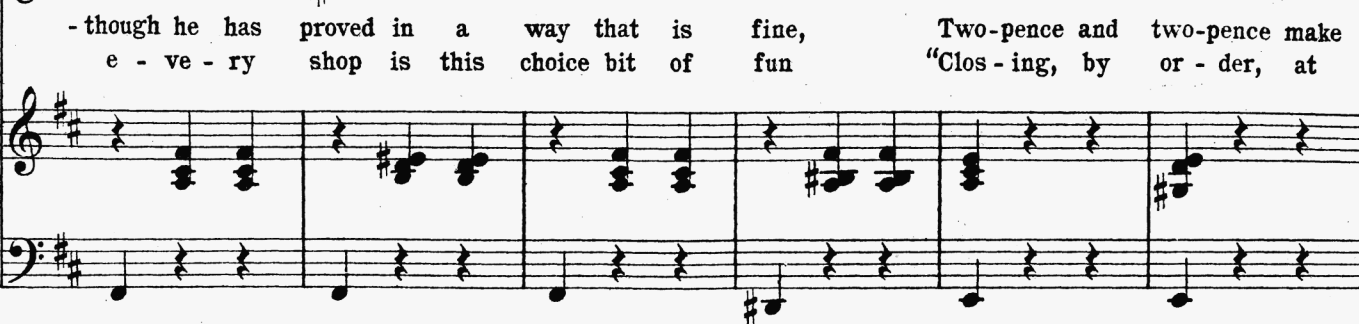
3. In Eng - land the Chan - cel - lor works night and day In -
 4. In Lon - don you see, as I hear for a fact, A

DRA. - vent - ing new tax - es for peo - ple to pay! He's real - ly so kind that I'm
 prac - ti - cal joke called the New Shop Hours Act, And when you go out to buy

DRA. sor - ry to hear He's on - ly a pal - try five thou - sand a year! Al -
 some - thing you need, You find it is ve - ry a - mus - ing in - deed! On

DRA. 

- though he has proved in a way that is fine, Two-pence and two-pence make
e - ve - ry shop is this choice bit of fun "Clos - ing, by or - der, at



REFRAIN.

DRA. 

nine. _____ Home a - gain, home a - gain!
one!" _____ Home a - gain, home a - gain!



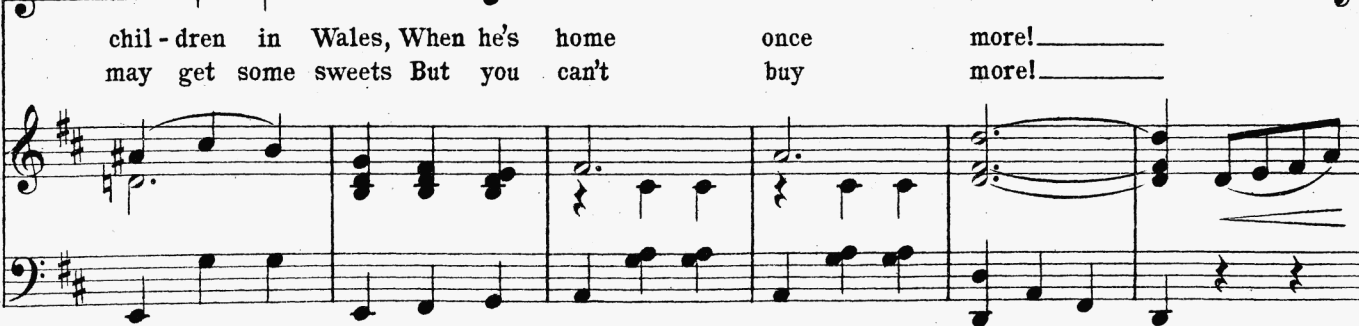
DRA. 

Send him a - way, we im - plore _____ He can tell fai - ry tales To the
Sad - ly you turn from the door _____ I have heard there are streets Where you



DRA. 

chil - dren in Wales, When he's home once more! _____
may get some sweets But you can't buy more! _____



MEN.

Home a - gain, home a - gain Send him a - way, we im -
 Home a - gain, home a - gain Sad - ly you turn from the

f

DRAGOTIN.

DRAG & MEN.

- plore! He can help his own cook To stick stamps in a book- When he's
 door, Then you say with a wink, "That's Free Trade, I don't think!" And go

p *f*

DRA.
&
MEN.

%%

home once more!
 home once more!

f

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REFRAIN.

My Ram - bler Rose, She ram-bles



here and there, She ram-bles ev - ry - where;



And good - ness knows, I al-ways etc.



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ppp molto e espress.

ten.

con Ped.

ten.

rit. etc.



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